

THE
MUSICAL TIMES,

AND
SINGING CLASS CIRCULAR.

VOLS. VII. & VIII.

LONDON SACRED MUSIC WAREHOUSE :
J. ALFRED NOVELLO, MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,
69, DEAN STREET, SOHO (W.), AND 35, POULTRY (E.C.);
ALSO IN NEW YORK, AT 1, CLINTON HALL, ASTOR PLACE.

J. ALFRED NOVELLO,
TYPOGRAPHICAL MUSIC AND GENERAL PRINTER,
DEAN STREET, SOHO, LONDON.

General Library
School of Music
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to Music
9-29-65

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MUSIC
WITH
SECULAR WORDS,
FROM
VOLS. VII. AND VIII.
OF
THE MUSICAL TIMES.

7
8

20
(8)

1st

2nd

A
Me

10

M

Spring's Delights.*

Composed by MÜLLER.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

Moderato.

1st TENOR.
(8ve lower)

Spring's delights are all re - viv - - ing. Ver - dant leaf-lets clothe each
These delights but last a sea - - son, Fad - ing quick-ly with the

2d TENOR.
(8ve lower)

Spring's delights are all re - viv - - ing, Ver - dant leaf-lets clothe each
These delights but last a sea - - son, Fad - ing quick-ly with the

1st BASS.

Spring's delights are all re - viv - ing, Ver - dant leaf-lets clothe each
These delights but last a sea - son, Fad - ing quick-ly with the

2nd BASS.

Spring's delights are all re - viv - ing, Ver - dant leaf-lets clothe each
These delights but last a sea - son, Fad - ing quick-ly with the

ACCOMP.
Met. 108 = ♩

spray, Hawthorn buds give joy - ful tid - ing, Welcome news! 'tis blythe May -
year, Still these hours, if spent with rea - son, Sure-ly bring us Au - tumn

spray, Hawthorn buds give joy - ful tid - ing, Welcome news! 'tis blythe May -
year, Still these hours, if spent with rea - son, Sure-ly bring us Au - tumn

spray, Hawthorn buds give joy - ful tid - ing, Welcome news! 'tis blythe May -
year, Still these hours, if spent with rea - son, Sure-ly bring us Au - tumn

spray, Hawthorn buds give joy - ful tid - ing, Welcome news! 'tis blythe May -
year, Still these hours, if spent with rea - son, Sure-ly bring us Au - tumn

* This Glee is published under the name of "May-day," in No. 45, where it is arranged for S. A. T. B.

SPRING'S DELIGHTS.

day, cheer, Haw-thorn buds give joy - ful ti - ding, Wel-come news! 'tis blythe May -
 Still these hours, if spent with rea - son, Sure - ly bring us Au - tumn

day, cheer, Haw-thorn buds give joy - ful ti - ding, Wel-come news! 'tis blythe May -
 Still these hours, if spent with rea - son, Sure - ly bring us Au - tumn

day, cheer Hawthorn buds give joy - ful ti - ding, Wel-come news! 'tis blythe May -
 Still these hours, if spent with rea - son, Sure - ly bring us Au - tumn

day, 'tis blythe Mayday, Hawthorn buds give joy - ful ti - ding, Wel come news! 'tis blythe May -
 cheer, bring Autumn cheer, Still these hours, if spent with rea - son, Sure - ly bring us Au - tumn

day. cheer. *pp* Ru - ral pas - times, grate - ful off - 'ring,
 Come then, dear - est, hear my plead - ing, *dim.*

day, 'tis blythe May - day. *pp* Ru - ral pas - times, grate - ful off - 'ring, grate - ful off - 'ring,
 cheer, bring Au - tumn cheer. Come then, dear - est, hear my plead - ing, hear my plead - ing

day, 'tis blythe May - day. *pp* Ru - ral pas - times, grate - ful off - 'ring,
 cheer, bring Au - tumn cheer. Come then, dear - est, hear my plead - ing,

day, 'tis blythe May - day, *pp* Ru - ral pas - times, grate - ful off - 'ring,
 cheer, bring Au - tumn cheer. Come then, dear - est, hear my plead - ing, *dim.*

Hail the pro - mise for the year, Ru - ral pastimes, grate - ful off - 'ring, Hail the
 Turn not from my suit a - way, Come then, dearest, hear my plead - ing, Turn not

Hail the pro - mise for the year, Ru - ral pastimes, grate - ful off - 'ring, Hail the
 Turn not from my suit a - way, Come then, dearest, hear my plead - ing, Turn not

Hail the pro - mise for the year, Ru - ral pastimes, grate - ful off - 'ring, Hail the
 Turn not from my suit a - way, Come then, dearest, hear my plead - ing, Turn not

Hail the pro - mise for the year, Ru - ral pastimes, grate - ful off - 'ring, Hail the
 Turn not from my suit a - way, Come then, dearest, hear my plead - ing, Turn not

SPRING'S DELIGHTS.

pro - mise for the year, Vil - lage swains their pains dis - clos - ing, Maid - ens
from my suit a - way, But my ho - nest heart re - ceiv - ing, Make me

pro - mise for the year, Vil - lage swains their pains dis - clos - ing, Maid - ens
from my suit a - way, But my ho - nest heart re - ceiv - ing, Make me

pro - mise for the year, Vil - lage swains their pains dis - clos - ing, Maid - ens
from my suit a - way, But my ho - nest heart re - ceiv - ing, Make me

pro - mise for the year, Vil - lage swains their pains dis - clos - ing, Maid - ens
from my suit a - way, But my ho - nest heart re - ceiv - ing, Make me

lend more wil - ling ear, Dol.
bless this bright May-day, Maid - ens
lend more wil - ling ear, Make me
bless this bright May-day, Maid - ens
maiden's lend more wil - ling ear, Make me
make me bless this bright May-day, Make me

lend more wil - ling ear, Vil - lage swains their pains dis - clos - ing
bless this bright May-day, But my ho - nest heart re - ceiv - ing, Dol.

dol. *tr*
Maid - ens, maid - - ens lend . . . more
Make me, make me bless . . . this

lend more wil - ling ear, Vil - lage swains their pains dis - clos - ing, Maid - ens,
bless this bright May - day, But my ho - nest heart re - ceiv - ing, Make me,

lend more will - ing ear, Vil - lage swains their pains dis - clos - ing, Maidens,
bless this bright May - day, But my ho - nest heart re - ceiv - ing, Make me,

Maid - ens lend more will - ing ear, Vil - lage swains their pains dis - clos - ing, Maidens,
Make me bless this bright May - day, But my ho - nest heart re - ceiv - ing, Make me,

tr

SPRING'S DELIGHTS.

wil - - ling ear,
 bright May - day,
 maidens lend more wil-ling ear,
 make me bless this bright May-day,
 maidens lend more wil-ling ear,
 make me bless this bright May-day,
 maid-ens lend more wil-ling ear,
 make me bless this bright Mayday,
 Vil - lage swains their pain dis - clos - ing,
 But my ho - nest heart re - ceiv - ing,
 Maid - ens
 Make me
 Maid - ens
 Make me
 Maid - ens, maid - - ens lend - - - more
 Make me, make me bless this
 lend more wil - ling ear, Vil - lage swains their pains dis - clos - ing, Maid - ens
 bless this bright May - day, But my ho - nest heart re - ceiv - ing, Make me
 lend more wil - ling ear, Vil - lage swains their pains dis - clos - ing, Maid - ens
 bless this bright May - day, But my ho - nest heart re - ceiv - ing, Make me
 Maid - ens lend more wil - ling ear, Vil - lage swains their pains dis - clos - ing, Maid - ens
 Make me bless this bright May - day, But my ho - nest heart re - ceiv - ing, Make me
 wil - ling ear, Maid - ens lend more wil - ling ear.
 bright May - day, Make me bless this bright May - day.
 Maid - ens lend more wil - ling ear, Maid - ens lend more wil - ling ear.
 Make me bless this bright Mayday, Make me bless this bright May - day.
 Maid - ens lend more wil - ling ear, Maid - ens lend more wil - ling ear.
 Make me bless this bright Mayday, Make me bless this bright May - day.
 Maid - ens lend more wil - ling ear, Maid - ens lend more wil - ling ear.
 Make me bless this bright Mayday, Make me bless this bright May - day.

Composed by JOHN READING, about 1690.

Dulce Domum.

Harmonized by V. NOVELLO.

[London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

VERSE.—*Andante.*

TREBLE. Let us all, my blithe com - pa - nions, raise our voice in mirth-ful glee,
Con - ci - na - mus O So - da - les e - ja quid si - le - - mus?

ALTO. Let us all, my blithe com - pa - nions, raise our voice in mirth-ful glee,
Con - ci - na - mus O So - da - les e - ja quid si - le - - mus?

TENOR, (8ve. lower.) Let us all, my blithe com - pa - nions, raise our voice in mirth-ful glee,
Con - ci - na - mus O So - da - les e - ja quid si - le - - mus?

BASS. Let us all, my blithe com - pa - nions, raise our voice in mirth-ful glee,
Con - ci - na - mus O So - da - les e - ja quid si - le - - mus?

ACCOMP. *Dolce.*

No - ble the strain should be, Sweet, oh sweet, our ob - ject, Home, sweet home, we soon shall see.
No - bi - le can - ti - cum dul - ce me - los do - mum, Dul - ce do - mum re - so - nemus.

No - ble the strain should be, Sweet, oh sweet, our ob - ject, Home, sweet home, we soon shall see.
No - bi - le can - ti - cum dul - ce me - los do - mum, Dul - ce do - mum re - so - nemus.

No - ble the strain should be, Sweet, oh sweet, our ob - ject, Home, sweet home, we soon shall see.
No - bi - le can - ti - cum dul - ce me - los do - mum, Dul - ce do - mum re - so - nemus.

CHORUS.
Home, sweet home, shall form our cho - rus, Home, the seat of joy and plea - sure;
Do - mum, do - mum, dul - ce do - mum, do - mum, do - mum, dul - ce do - mum,

CHORUS.
Home, sweet home, shall form our cho - rus, Home, the seat of joy and plea - sure;
Do - mum, do - mum, dul - ce do - mum, do - mum, do - mum, dul - ce do - mum,

CHORUS.
Home, sweet home, shall form our cho - rus, Home, the seat of joy and plea - sure;
Do - mum, do - mum, dul - ce do - mum, do - mum, do - mum, dul - ce do - mum,

CHORUS.
Home, sweet home, shall form our cho - rus, Home, the seat of joy and plea - sure;
Do - mum, do - mum, dul - ce do - mum, do - mum, do - mum, dul - ce do - mum,

8ves.

Musical Times, No 146.

DULCE DOMUM.

Home is Home be it ne'er so home - ly, Home, sweet home, in - spires our song.
 Dul - ce, dul - ce, dul - ce do - mum, Dul - ce do - mum re - so - nemus.

Home is Home be it ne'er so home - ly, Home, sweet home, in - spires our song.
 Dul - ce, dul - ce, dul - ce do - mum, Dul - ce do - mum re - so - nemus.

Home is Home be it ne'er so home - ly, Home, sweet home, in - spires our song.
 Dul - ce, dul - ce, dul - ce do - mum, Dul - ce do - mum re - so - nemus.

Home is Home be it ne'er so home - ly, Home, sweet home, in - spires our song.
 Dul - ce, dul - ce, dul - ce do - mum, Dul - ce do - mum re - so - nemus.

2ND VERSE.

Lo! the joy - ful hour ad - van - ces, Hap - py sea - son of de - light,
 Ap - pro - pin - quat, ec - ce! fe - liz Ho - ra gau - di - o - - - rum:

Lo! the joy - ful hour ad - van - ces, Hap - py sea - son of de - light,
 Ap - pro - pin - quat, ec - ce! fe - liz Ho - ra gau - di - o - - - rum:

Lo! the joy - ful hour ad - van - ces, Hap - py sea - son of de - light,
 Ap - pro - pin - quat, ec - ce! fe - liz Ho - ra gau - di - o - - - rum:

Lo! the joy - ful hour ad - van - ces, Hap - py sea - son of de - light,
 Ap - pro - pin - quat, ec - ce! fe - liz Ho - ra gau - di - o - - - rum;

Past la - bor seems but light, Conquer'd tasks are ea - sy, Pre - vious toil we now re - quite.
 Post grave ta - di - um Ad - - ve - nit om-nium Me - ta pe - ti - ta la - borum.

Past la - bor seems but light, Conquer'd tasks are ea - sy, Pre - vious toil we now re - quite.
 Post grave ta - di - um Ad - - ve - nit om-nium Me - ta pe - ti - ta la - borum.

Past la - bor seems but light, Conquer'd tasks are ea - sy, Pre - vious toil we now re - quite.
 Post grave ta - di - um Ad - - ve - nit om-nium Me - ta pe - ti - ta la - borum.

Past la - bor seems but light, Conquer'd tasks are ea - sy, Pre - vious toil we now re - quite.
 Post grave ta - di - um Ad - - ve - nit om-nium Me - ta pe - ti - ta la - borum.

REPEAT CHORUS.

DULCE DOMUM.

3RD VERSE.

Leave, my wea-ried muse, thy learn-ing, Leave thy books, from stu-dy cease:
Mu-sa! li-bros mit-te, fes-sa, Mit-te pen-sa du-ra;

Leave, my wea-ried muse, thy learn-ing, Leave thy books, from stu-dy cease:
Mu-sa! li-bros mit-te, fes-sa, Mit-te pen-sa du-ra;

Leave, my wea-ried muse, thy learn-ing, Leave thy books, from stu-dy cease:
Mu-sa! li-bros mit-te, fes-sa, Mit-te pen-sa du-ra;

Leave, my wea-ried muse, thy learn-ing, Leave thy books, from stu-dy cease:
Mu-sa! li-bros mit-te, fes-sa, Mit-te pen-sa du-ra;

Hail leisure's grate-ful ease, Welcome freedom's blessing, Seek re-pose in house-hold joys.
Mit-te ne-go-ti-um; Jam da-tur o-tium; Me me-a mit-tito cura!

Hail leisure's grate-ful ease, Welcome freedom's blessing, Seek re-pose in house-hold joys.
Mit-te ne-go-ti-um; Jam da-tur o-tium; Me me-a mit-tito cura!

Hail leisure's grate-ful ease, Welcome freedom's blessing, Seek re-pose in house-hold joys.
Mit-te ne-go-ti-um; Jam da-tur o-tium; Me me-a mit-tito cura!

Hail leisure's grate-ful ease, Welcome freedom's blessing: Seek re-pose in household joys.
Mit-te ne-go-ti-um; Jam da-tur o-tium; Me me-a mit-tito cura!

REPEAT CHORUS.

4TH VERSE.

Now the swal-low, bird of Sum-mer, Seeks a-gain her long-left nest:
Ri-det an-nus pra-ta ri-dent: Nos-que ri-de-a-a-mus;

Now the swal-low, bird of Sum-mer, Seeks a-gain her long-left nest:
Ri-det an-nus, pra-ta ri-dent: Nos-que ri-de-a-a-mus;

Now the swal-low, bird of Sum-mer, Seeks a-gain her long-left nest:
Ri-det an-nus, pra-ta ri-dent: Nos-que ri-de-a-a-mus;

Now the swal-low, bird of Sum-mer, Seeks a-gain her long-left nest:
Ri-det an-nus, pra-ta ri-dent: Nos-que ri-de-a-a-mus;

Sol smiles on mea-dows green, Ru-ral sports in-vite us, Health-ful pas-times call us home.
Jam re-pe-tit Do-mum Dau-li-as ad-ve-na, Nos-que Do-mum re-pe-tamus.

Sol smiles on mea-dows green, Ru-ral sports invite us, Health-ful pas-times call us home.
Jam re-pe-tit Do-mum Dau-li-as ad-ve-na, Nos-que Do-mum re-pe-tamus.

Sol smiles on mea-dows green, Ru-ral sports in-vite us, Health-ful pas-times call us home.
Jam re-pe-tit Do-mum Dau-li-as ad-ve-na, Nos-que Do-mum re-pe-tamus.

Sol smiles on mea-dows green, Ru-ral sport invite us, Health-ful pas-times call us home.
Jam re-pe-tit Do-mum Dau-li-as ad-ve-na, Nos-que Do-mum re-pe-tamus.

REPEAT CHORUS.

DULCE DOMUM.

5TH VERSE.

Quick, good Ro - ger, bring the hors - es, Let us to the sta - tion haste:
He - us! Ro - gere! fer ca - bal - los; E - ja! nunc e - a - mus!

Quick, good Ro - ger, bring the hors - es, Let us to the sta - tion haste:
He - us! Ro - gere! fer ca - bal - los; E - ja! nunc e - a - mus;

Quick, good Ro - ger, bring the hors - es, Let us to the sta - tion haste:
He - us! Ro - gere! fer ca - bal - los; E - ja! nunc e - a - mus;

Quick, good Ro - ger, bring the hors - es, Let us to the sta - tion haste:
He - us! Ro - gere! fer ca - bal - los; E - ja! nunc e - a - mus;

Steam, lend thy light-ning speed, Lov-ing sis-ters wait us, And a mo - ther's fond em-brace.
Li - men, a - ma - bi - le, Ma-tris et os-cu - la, Sua - vi - ter et re - pe - tamus.

Steam, lend thy light-ning speed, Lov-ing sis-ters wait us, And a mo - ther's fond em-brace.
Li - men, a - ma - bi - le, Ma-tris et os-cu - la, Sua - vi - ter et re - pe - tamus.

Steam, lend thy light-ning speed, Lov-ing sis-ters wait us, And a mo - ther's fond em-brace.
Li - men, a - ma - bi - le, Ma-tris et os-cu - la, Sua - vi - ter et re - pe - tamus.

Steam, lend thy light-ning speed, Lov-ing sis-ters wait us, And a mo - ther's fond em-brace.
Li - men, a - ma - bi - le, Ma-tris et os-cu - la, Sua - vi - ter et re - pe - tamus.

REPEAT CHORUS.

6TH VERSE.

Greet our house - hold gods with sing - ing, Hail our well - earned ho - li - day;
Con - ci - na - mus ad Pe - na - tes; Vox et au - - - di - a - tur;

Greet our house - hold gods with sing - ing, Hail our well - earned ho - li - day;
Con - ci - na - mus ad Pe - na - tes; Vox et au - - - di - a - tur;

Greet our house - hold gods with sing - ing, Hail our well - earned ho - li - day;
Con - ci - na - mus ad Pe - na - tes; Vox et au - - - di - a - tur;

Greet our house - hold gods with sing - ing, Hail our well - earned ho - li - day;
Con - ci - na - mus ad Pe - na - tes; Vox et au - - - di - a - tur;

Home fa-cies wel-come us, Ea - ger hands are sha-ken By each lov'd and lov - ing friend.
Phos - pho-re! quid ju - bar Seg - ni - us e - mi - cans Gau - di - a nos - tra mo - ratur!

Home fa-cies wel-come us, Ea - ger hands are sha-ken By each lov'd and lov - ing friend.
Phos - pho-re! quid ju - bar Seg - ni - us e - mi - cans Gau - di - a nos - tra mo - ratur!

Home fa-cies wel-come us, Ea - ger hands are sha-ken By each lov'd and lov - ing friend.
Phos - pho-re! quid ju - bar Seg - ni - us e - mi - cans Gau - di - a nos - tra mo - ratur!

Home fa-cies wel-come us, Ea - ger hands are sha-ken By each lov'd and lov - ing friend.
Phos - pho-re! quid ju - bar Seg - ni - us e - mi - cans Gau - di - a nos - tra mo - ratur!

END WITH CHORUS.

Written by JOHN MACRAE.

Hardest Home.

Composed by DR. JONES.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

TREBLE. *mp Chewfully.*

ALTO. *mp*

TENOR, (sve. lower.) *mp*

BASS. *mp*

ACCOMP. *mp*

1st Ver. What gra - cious change sa - lutes the eyes! No lon - ger poor — no

dim.

lon - ger chill; The fields are cloth'd in plen - ty's dyes, And grate - ful man with

dim.

lon - ger chill; The fields are cloth'd in plen - ty's dyes, And grate - ful man with

dim.

lon - ger chill; The fields are cloth'd in plen - ty's dyes, And grate - ful man with

dim.

lon - ger chill; The fields are cloth'd in plen - ty's dyes, And grate - ful man with

won - der thrill. A com - mon scene! for ev' - ry year All - bounteous Heav'n the

won - der thrill. A com - mon scene! for ev' - ry year All - bounteous Heav'n the

won - der thrill. A com - mon scene! for ev' - ry year All - bounteous Heav'n the

won - der thrill. A com - mon scene! for ev' - ry year All - bounteous Heav'n the

p

HARVEST-HOME.

bless-ing show'rs; But now it prompts a warm-er tear, A full - er heart, for gifts like ours. O
 bless - ing show'rs; But now it prompts a warm-er tear, A full - er heart, for gifts like ours. O
 bless - ing show'rs; But now it prompts a warm-er tear, A full - er heart, for gifts like ours. O
 bless - ing show'rs; But now it prompts a warm-er tear, A full - er heart, for gifts like ours. O

haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -
 haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -
 haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -
 haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -

- Home, O haste to the Har - vest - Home, . . . Home. . .
 - Home, O haste to the Har - vest-Home, The Har - vest - - Home.
 - Home, O haste to the Har - vest - Home, The Har - vest - - Home.
 - Home, O haste to the Har - vest - Home, . . . Home. . .

HARVEST-HOME.

mp *Cheerfully.*

2nd Ver. War shakes the earth, and dims the air, Where Pon - tus sees death's
3rd Ver. Sweet Peace! O may she soon be giv'n To all, - that Con - cord,

2nd Ver. War shakes the earth, and dims the air, Where Pon - tus sees death's
3rd Ver. Sweet Peace! O may she soon be giv'n To all, - that Con - cord,

2nd Ver. War shakes the earth, and dims the air, Where Pon - tus sees death's
3rd Ver. Sweet Peace! O may she soon be giv'n To all, - that Con - cord,

mp

me - teors hurl'd; But here, at home, no can - nons glare, No le - gions storm our
round the earth, With ho - ly hymns of praise to Heav'n, May crown our Har - vest - *dim.*

me - teors hurl'd; But here, at home, no can - nons glare, No le - gions storm our
round the earth, With ho - ly hymns of praise to Heav'n, May crown our Har - vest - *dim.*

me - teors hurl'd; But here, at home, no can - nons glare, No le - gions storm our
round the earth, With ho - ly hymns of praise to Heav'n, May crown our Har - vest - *dim.*

me - teors hurl'd; But here, at home, no can - nons glare, No le - gions storm our
round the earth, With ho - ly hymns of praise to Heav'n, May crown our Har - vest - *dim.*

is - land world. The cup, the har - vest cup send round; 'Tis fill'd for thee, 'tis
- - Home with mirth. Well pleas'd, the mas - ter counts his stores; In them he sees his

is - land world. The cup, the har - vest cup send round; 'Tis fill'd for thee, 'tis
- - Home with mirth. Well pleas'd, the mas - ter counts his stores; In them he sees his

is - land world. The cup, the har - vest cup send round; 'Tis fill'd for thee, 'tis
- - Home with mirth. Well pleas'd, the mas - ter counts his stores; In them he sees his

is - land world. The cup, the har - vest cup send round; 'Tis fill'd for thee, 'tis
- - Home with mirth. Well pleas'd, the mas - ter counts his stores; In them he sees his

p

HARVEST-HOME.

fill'd for all; And then our song shall sweetest sound When young and old o - bey the call. O
 pow'r to give, When po - ver-ty or a - ge implores A share to all that 'neath him live. O

fill'd for all; And then our song shall sweetest sound When young and old o - bey the call. O
 pow'r to give, When po - ver-ty or age implores A share to all that 'neath him live. O

fill'd for all; And then our song shall sweetest sound When young and old o - bey the call. O
 pow'r to give, When po - ver-ty or age implores A share to all that 'neath him live. O

fill'd for all; And then our song shall sweetest sound When young and old o - bey the call. O
 pow'r to give, When po - ver-ty or age implores A share to all that 'neath him live. O

haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -

haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -

haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -

haste to the Har - vest-Home, O haste to the Har - vest - Home, Haste to the Har - vest -

- Home, O haste to the Har - vest - Home, Home. . . .

- Home, O haste to the Har - vest Home, The Har - vest - - Home.

- Home, O haste to the Har - vest - Home, The Har - vest - - Home.

- Home, O haste to the Har - vest - Home, Home. . . .

Trio by
FERRARI.

Let us all to the fields repair.

Adapted to English words, by
SABILLA NOVELLO.

TIRSI NON MI SECCAR.

[London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

1st TREBLE. *Allegro Spiritoso.*

Let us all to the fields repair, 'tis now spring time, to gather the
Tir-si non mi sec-car perchè non t'a - - - mo re-ga-la il tuo

2nd TREBLE.

3rd TREBLE.

ACCOMP. *Allegro Spiritoso.*
♩. = 108.

f *mf* *mp*

flowers that bloom in the bowers, to make us sweet po-sies of violets and roses, and weave a gay
co-re se avvam pa d'ar-do-re a Nice a Li-co-ri a Do-ride a Clo-ri ma non mi sec-

wreath to deck our fair May Queen. Let us all to the fields repair, 'tis now spring time, to gather the
- - car perchè non t'a - - - mo. Tir-si non mi sec-car perchè non t'a - - - mo re-ga-la il tuo

Let us all to the fields repair, 'tis now spring time, to gather the
Tir-si non mi sec-car perchè non t'a - - - mo re-ga-la il tuo

p *f* *mf* *mf*

LET US ALL TO THE FIELDS REPAIR.

flowers that bloom in the bowers, to make us sweet posies of violets and ro-ses, and weave a gay
co-re se av-vam-pa d'ar-do-re a Ni-ce a Li-co-ri a Do-ri-de a Clo-ri ma non mi sec-

flowers that bloom in the bowers, to make us sweet posies of violets and ro-ses, and weave a gay
co-re se av-vam-pa d'ar-do-re a Ni-ce a Li-co-ri a Do-ri-de a Clo-ri ma non mi sec-

wreath to deck our fair May Queen. Let us now to the fields repair, 'tis
- car perchè non t'a - - - mo. Tir - si non mi sec - car perchè non

wreath to deck our fair May Queen. Let us now to the fields repair, 'tis
- car perchè non t'a - - - mo. Tir - si non mi sec - car perchè non

Let us now to the fields re-pair 'tis
Tir - si non mi sec - car perchè non

now spring time, to ga-ther the flow-ers that bloom in the low-ers, to make us sweet
t'a - - - mo re - gala il tuo co-re se av-vampa d'ar-do-re a Nice a Li -

now spring time, to ga-ther the flow-ers that bloom in the bow-ers, to make us sweet
t'a - - - mo re - gala il tuo co-re se av-vampa d'ar-do-re a Nice a Li -

now spring time, to ga-ther the flow-ers that bloom in the bow-ers, to make us sweet
t'a - - - mo re - gala il tuo co-re se av-vampa d'ar-do-re a Nice a Li -

* Between the dotted double bars the music should be sung three times over : on the third repetition, leave out the last bar, and go on to the Coda.

LET US ALL TO THE FIELDS REPAIR.

1st & 2nd Time.

posies of vio-lets and roses, and weave a gay wreath to deck our fair May Queen.
co-ri a Do-ri-de a Clo-ri ma non mi sec - car per-chè non t'a - - - mo.

posies of vio-lets and roses, and weave a gay wreath to deck our fair May Queen.
co-ri a Do-ri-de a Clo-ri ma non mi sec - car per-chè non t'a - - - mo.

posies of vio-lets and roses, and weave a gay wreath to deck our fair May Queen.
co-ri a Do-ri-de a Clo-ri ma non mi sec - car per-chè non t'a - - - mo.

Third Time. Rinf. CODA.

Queen. To ga - ther the flow - ers that bloom in the bowers, To make us sweet posies of violets and
- mo re - gala il tuo co - re se av - vam - pa d'ar - do - re a Ni - ce a Li - co - ri a Do - ride a

Queen. To ga - ther the flow - ers that bloom in the bowers, To make us sweet posies of violets and
- mo re - gala il tuo co - re se av - vam - pa d'ar - do - re a Ni - ce a Li - co - ri a Do - ride a

Queen. To ga - - - ther the flow - - -
- mo non t'a - - - - no, non t'a - - - -

roses, To weave a gay wreath to deck our fair May Queen, to deck our fair May
Clo-ri ma non mi sec - car per - chè non t'a - - - mo, per - chè non t'a - - -

roses, To weave a gay wreath to deck our fair May Queen, to deck our fair May
Clo-ri ma non mi sec - car per - chè non t'a - - - mo, per - chè non t'a - - -

- ers to deck our fair May Queen, to deck our fair May
- mo ma non sec - - car - - - mi per - chè non t'a - - -

LET US ALL TO THE FIELDS REPAIR.

Rinf.

Queen. To gather the flowers that bloom in the bow-ers, To make us sweet po-sies of violets and
- mo re - gala il tuo co - re se av-vam - pa d'ar - do - re a Ni - cea Li - co - ri a Do - ri - de a

Rinf.

Queen. To gather the flowers that bloom in the bow-ers, To make us sweet po-sies of violets and
- mo re - gala il tuo co - re se av-vam - pa d'ar - do - re a Ni - cea Li - co - ri a Do - ri - de a

Rinf.

Queen. To ga - - - ther the flow - - -
- mo, non t'a - - - mo, non t'a - - -

f ro-ses, to weave a gay wreath to deck our fair May Queen, to deck our fair May
Clo-ri ma non mi sec - car per - chè non t'a - - mo, per - chè non t'a - -

f ro-ses, to weave a gay wreath to deck our fair May Queen, to deck our fair May
Clo-ri ma non mi sec - car per - chè non t'a - - mo, per - chè non t'a - -

f - ers to deck our fair May Queen, to deck our fair May
- mo, ma non sec - - car - - mi per-chè non t'a - -

pp

Queen, to deck our May Queen, our fair
- mo, per-chè non t'a - - - mo, non t'a - - -

pp

Queen, to deck our May Queen, our
- mo, per-chè non t'a - - - mo, non

pp

Queen, to deck our fair
- mo, per-chè non t'a - - -

LET US ALL TO THE FIELDS REPAIR.

May Queen, to deck our May
mo, per - chère non l'a - - - -

May Queen, to deck our
l'a - - - - mo, per - chère non

May Queen,
- - - - mo,

pp

Queen, our fair May Queen, to deck our
mo, non l'a - - - - mo, per - chère non

May Queen, our May Queen, to deck our
l'a - - - - mo, non l'a - - - - mo, per - chère non

pp

to deck our fair May Queen, to deck our
per - chère non l'a - - - - mo, per - chère non

May Queen, to deck our May Queen.
l'a - - - - mo, per - chère non l'a - - - - mo.

May Queen, to deck our May Queen.
l'a - - - - mo, per - chère non l'a - - - - mo.

May Queen, to deck our May Queen.
l'a - - - - mo, per - chère non l'a - - - - mo.

A Folio Edition is published by J. Alfred Novello, price 1s. 3d.

Partant pour la Syrie.

The celebrated French air for one, two, three, or four voices, with appropriate and patriotic words
by J. ALFRED NOVELLO.

[London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

Tempo di Marcia.

SYMPHONY.

TREBLE. *mf*
Pro - claim to ev'-ry son . . of France, The Bri-tish heart's de - sire, That

ALTO.
Pro - claim to ev'-ry son of France, The Bri-tish heart's de - sire, That

TENOR, (sve. lower.)
Pro - claim to ev'-ry son of France, The Bri-tish heart's de - sire, That

BASS.
Pro - claim to ev'-ry son of France, The Bri-tish heart's de - sire, That

ACCOMP. *mf*

p
each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

p
each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

p
each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

p
each new day should more enhance Our mutual friendship's fire; From year to year, as breth-ren, The

PARTANT POUR LA SYRIE.

cres. *Repeat at pleasure.*

seed of concord sow, And long may French and Eng-lish men One gen'-rous u-nion know.

seed of concord sow, And long may French and English men One gen'-rous u-nion know.

seed of concord sow, And long may French and English men One gen'-rous u-nion know.

seed of concord sow, And long may French and English men One gen'-rous u-nion know.

cres. Symphony as before.

2nd Ver. Some for - ty years of in - tercourse Caus'd an - cient hate to
3rd Ver. In crys - tal homes we've both dis-play'd The pro - duce of each

2nd Ver. Some for - ty years of in - ter - course Caus'd an - cient hate to
3rd Ver. In crys - tal homes we've both dis - play'd The pro - duce of each

2nd Ver. Some for - ty years of in - ter - course Caus'd an - cient hate to
3rd Ver. In crys - tal homes we've both dis - play'd The pro - duce of each

fade; And peace - ful com-merce in its course Brought trust and mu - tual
land; All friend - ly na - tions lend - ing aid, By skill'd me - chan - ics'

fade; And peace - ful com-merce in its course Brought trust and mu - tual
land; All friend - ly na - tions lend - ing aid, By skill'd me - chan - ics'

fade; And peace - ful com-merce in its course Brought trust and mu - tual
land; All friend - ly na - tions lend - ing aid, By skill'd me - chan - ics'

PARTANT POUR LA SYRIE.

aid. In pe - ril's hour com - bin - ing then, To quell a Rus - sian
hand. Thus year by year, 'mongst breth - - ren, The seeds of con - cord

foe; Al - lied are French and Eng - lish men, And side by side they go.
grow; And long may French and Eng - lish men One gen - 'rous u - nion know.

foe; Al - lied are French and Eng - lish men, And side by side they go.
grow; And long may French and Eng - lish men One gen - 'rous u - nion know.

foe; Al - lied are French and Eng - lish men, And side by side they go.
grow; And long may French and Eng - lish men One gen - 'rous u - nion know.

foe; Al - lied are French and Eng - lish men, And side by side they go.
grow; And long may French and Eng - lish men One gen - 'rous u - nion know.

cres. Repeat at pleasure.

cres. Symphony as before.

The original French Words by the authoress of the music—HORTENSE, Duchess of St. Leu, the ex-Queen of Holland, and mother of the present Emperor of the French.

1.
Partant pour la Syrie,
Le jeune et beau Dunois,
Alla prier Marie
De bénir ses exploits
Faites, Reine immortelle,
Lui dit il, en partant,
Que j'aime la plus belle
Et sois le plus vaillant.

2.
Il écrit sur la pierre
Le serment de l'honneur,
Et va suivre à la guerre
Le comte, son Seigneur.
Au noble vœu fidèle,
Il crie en combattant:
Amour à la plus belle!
Honneur au plus vaillant!

3.
Viens, fils de la victoire,
Dunois, dit le Seigneur,
Puisque tu fais ma gloire
Je ferai ton bonheur.
De ma fille Isabelle
Sois l'époux à l'instant:
Car elle est la plus belle,
Et toi le plus vaillant!

4.
A l'autel de Marie
Ils contractent tous deux,
Cette union chérie
Qui seule rend heureux,
Chacun, dans la chapelle,
Disait en les voyant:
Amour à la plus belle!
Honneur au plus vaillant!

A Folio copy is published by J. Alfred Novello, price 6d.

GLEE.

How sleep the Brave.

Composed by DR. COOKE.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Largo. $\text{♩} = 60.$

SOPRANO. How sleep the brave, who sink to rest, By

ALTO. *p* How sleep the brave, who sink to rest, By

TENOR, (8ve. lower.) How sleep the brave, who sink to rest, . . .

BASS. How sleep . . . the brave, who sink to rest, . . .

ACCOMP. *p*

all their coun-try's wish - es blest, . . by all their coun-try's wish - es blest!

all their coun-try's wish - es blest, by all their coun-try's wish - es blest!

By all their coun - try's wish-es blest!

By all their coun-try's, all their coun-try's wish - - - es blest!

Allegro Moderato. $\text{♩} = 100.$

mf When Spring, with dew - y fin - gers cold, Re - turns to deck their

mf When Spring, with dew - y fin - gers cold, Re - turns to deck their

mf When Spring, with dew - y fin - gers cold, Re - turns to deck their

HOW SLEEP THE BRAVE.

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

hal-low'd mould, She there shall dress a sweet - er sod, Than fan - cy's feet have

e - ver trod. When Spring, with dew - y fin - gers cold, re -

e - ver trod. When Spring, with dew - y fin - gers cold, re -

e - ver. trod, When Spring re - turns, when Spring, with dew - y fin - gers cold, re -

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

- turns to deck their hal - low'd mould, She there shall dress a sweet - er sod, than

HOW SLEEP THE BRAVE.

By fai - ry handstheir knell is rung, . . . by
 fan - cy's feet have e - ver trod. By fai - ry hands their knell is rung, . . . by
 fan - cy's feet have e - ver trod. Their knell is rung, By fai - ry hands, by
 fan - cy's feet have e - ver trod. By fai - ry hands, by

fai - ry hands their knell is rung, By forms un - seen, by
 fai - ry hands their knell is rung, By forms, by forms un - seen, . . . by forms . . .
 fai - ry hands their knell, their knell is rung, By forms un - seen, . . . by forms . . .
 fai - ry hands their knell is rung, By forms un - seen, by

forms un - seen their dirge is sung; There Ho - nour comes a pil - - grim
 . . . un - seen . . . their dirge is sung; There Ho - nour comes a pil - - grim
 . . . un - seen . . . their dirge is sung; There Ho - nour comes a pil - grim
 forms un - seen their dirge is sung; There Ho - nour comes a pil - grim

HOW SLEEP THE BRAVE.

grey, To bless the turf that wraps their clay, And Free - dom, and

grey, To bless the turf that wraps their clay, And Free - dom, and

grey, To bless the turf that wraps their clay, And Free - dom, and

grey, To bless the turf that wraps their clay, And Free - dom, and

free - dom shall a - while re - pair, To dwell a weep - ing

free - dom shall a - while re - pair, To dwell a weep - ing her - -

free - dom shall a - while re - pair, To dwell a weep - ing her - mit there, to

free - dom shall a - while re - pair, To dwell a weep - - ing

her - mit there, to dwell a weep - ing her - mit there. . . .

- mit there, to dwell a weep - ing, weep - ing her - mit there.

dwell, a weep - ing, weep - ing her - mit there.

her - mit there, to dwell a weep - ing, weep - ing her - mit there.

* Dr. Cooke wrote a very charming short sequel to this Glee, which we hope some time to give.

Breathe soft, ye Winds.

WILLIAM PAXTON.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Andante Affettuoso.

1st TREBLE
2nd TREBLE
BASS.
ACCOMP.

Breathe soft, ye winds, ye wa - ters gent - ly flow,
Breathe soft, ye winds, ye wa - ters gent - ly flow,
Breathe soft, ye winds, ye wa - ters gent - ly flow,
p

cres. f

1st. 2nd.

Shield her, ye trees, ye flow'rs a-round her grow, grow; Ye Swains, I
Shield her, ye trees, ye flow'rs a-round her grow, grow; Ye Swains, I
Shield her, ye trees, ye flow'rs a - round her grow, grow; Ye Swains, I
cres. f

dim.

beg you pass in si-lence by, My love . . in yon - der vale . a-sleep doth
beg you pass in si-lence by, My love . . in yon - der vale . a-sleep doth
beg you pass in si-lence by, My love in yon - der vale a - sleep doth
dim.

cres. f dim.

1st. 2nd.

lie, My love in yon - der vale . a - sleep doth lie. Ye lie.
lie, My love in yon - der vale . a-sleep doth lie. Ye lie.
lie, My love in yon - der vale a - sleep doth lie. Ye lie.
cres. f dim.

The Blue Bells of Scotland.

Arranged by
A. NEITHARDT.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry: also in New York.

Moderato.

SOPRANO.

O where, and O where is your High - land Lad - die
Wo - hin zog, O - zog dein . . Hoch - lands - bursch da -

ALTO.

O where, and O where is your High - land Lad - die
Wo - hin zog, O - zog dein Hoch - lands - bursch da -

**TENOR.
SVC. LOWER.**

O where, and O where is your High - land Lad - die
Wo - hin zog, O - zog dein . . Hoch - lands - bursch da -

BASS.

O where, and O where is your High - land Lad - die
Wo - hin zog, O - - zog dein Hoch - lands - bursch da -

ACCOMP.

Moderato.

gone? He's gone to fight the foe, for Vic - to - ria on the
- - von ? In den Kampf ge - gen den Fein - de für un - ser Va - ter

gone? He's gone to fight the foe, for Vic - to - ria on the
- - von ? In den Kampf ge - gen den Fein - de für un - ser Va - ter

gone? He's gone to fight the foe, for Vic - to - ria on the
- - von ? In den Kampf ge - gen den Fein - de für un - ser Va - ter

gone? He's gone to fight the foe, for Vic - to - ria on the
- - von ? In den Kampf ge - gen den Fein - de für un - ser Va - ter

* From the Berlin Choir Music (by permission).

THE BLUE BELLS OF SCOTLAND.

Throne, And 'tis O in my heart I . . . wish him safe at home!
Land, Und o wünscht mein Herz Wär'-er doch zu Hau - se schon!

Throne, And 'tis O in my heart I wish him safe at home!
Land, Und o wünscht mein Herz Wär'-er doch zu Hau - se schon!

Throne, And 'tis O in my heart I . . . wish him safe at home!
Land, Und o wünscht mein Herz Wär'-er doch zu Hau - se schon!

Throne, And 'tis O in my heart I wish him safe at home!
Land, Und o wünscht mein Herz Wär'-er doch zu Hau - se schon?

2.

O where, and O where did your Highland Laddie
dwell?
He dwelt in merry Scotland,
At the sign of the Blue Bell.
And its O in my heart
I love my Laddie well!

3.

Suppose and suppose that your Highland Lad
should die?
The bag-pipes should play o'er him,
And I'd sit me down and cry.
And its O in my heart
I wish he may not die.

2.

*O wo ist, o wo deines Hochlandsburschen Haus?
Sein Haus ist in lieb Schottland
In dem Blumenglöcklein Strauss.
Und o aus dem Herzen
Kommt er mir nie heraus!*

3.

*Ach denk' der, Ach denk' nur, wenn der Hoch-
landsbursch fiel?
Ich setzt' mich hin und weinte
Bei der Trauerpfeife Spiel.
Vor Schmerz bräch' mein Herz,
Wenn er fiel, wenn er fiel!*

A folio Edition is published by J. A. Novello, price 9d.

By Celia's Arbour.*

The Poetry by MOORE.

The Music by W. HORSLEY, M.B. Oxon.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

With Tenderness. J = 60.

Dol.

ALTO. By Ce - lia's ar - bour all the night, Hang, hu-mid

1st TENOR, *Dol.*
sve. lower. By Ce - lia's ar - bour all the night, Hang, hu-mid

2nd TENOR, *Dol.*
sve. lower. By Ce - lia's ar - bour all the night, Hang, hu-mid

BASS. By Ce - lia's ar - bour all the night, Hang, hu-mid

With Tenderness. J = 60.

Accomp. *pp*
ad lib.

Espres.

wreath, the lo - ver's vow, And, hap-ly, at the morning light

Espres.

wreath, the lo-ver's vow, And, hap-ly, at the morning light

Espres.

wreath, the lo - ver's vow, And, hap-ly, at the morning

Espres.

wreath, the lo - ver's vow, And, hap-ly, at the morning

cres.

My love shall twine thee, my love shall twine thee,

cres.

my love shall twine thee, my love shall twine thee,

cres.

light My love shall twine thee, my love shall twine thee, my love shall twine thee,

light my love shall twine thee, shall twine thee,

* Printed with the sanction of, and by arrangement with, the Composer.

BY CELIA'S ARBOUR.

Espress. *Dol.*

my love shall twine thee round her brow, my love shall twine thee, my love shall

Espress. *Dol.*

my love shall twine thee round her brow, my love shall twine thee, shall

Dol.

my love shall twine thee, my love shall

shall twine thee round her brow, my love shall

pp

1st time. *2d time.*

twine thee, my love, my love shall twine thee round . . . her brow. By Ce - lia's brow.

twine, . . . my love shall twine thee round . . . her brow. By Ce - lia's brow.

twine thee, shall twine . . . thee round her brow. By Ce - lia's brow.

twine thee, my love shall twine thee round her brow. By brow.

1st time. *2d time.*

Dim.

Then if up-on her bo-som bright Some drops of

Espress.

Then if up-on her bo-som bright Some drops of

Dim.

Then if up-on her bo-som bright

Dim.

Then if up-on her bo-som bright Some drops of

mf *Pia.*

BY CELIA'S ARBOUR.

dew, Some drops of dew should fall from thee, Tell her

dew, should fall from thee, Tell her

Some drops of dew should fall from thee,

dew should fall from thee,

Both hands.

Espres. they are not drops of night, But

they are not drops of night,

Tell her they are not drops of night,

Tell her they are not drops of night,

Espres. tears of sor-row tears of sor-row shed by me; Tell her

But tears of sor-row, But tears of sor-row shed by me; Tell her

Espres. But tears of sor-row, tears of sor-row shed by me;

But tears of sor-row shed by me; Tell her

BY CELIA'S ARBOUR.

they are not drops of night, But tears of sor - row,

they are not drops of night, But tears of sor - row,

... not drops of night, But tears of sor - row

they are not drops of night, But tears of sor - row,

tears of sor - row, tears of sor - row shed by me,

but tears of sor - row, tears of sor - row shed by me, tears,

but tears of sor - row, tears of sor - row shed by me,

but tears of sor - row, tears of sor - row shed by me, tears,

tears of sor - row, tears of sor - row shed by me. *Dim.*

tears of sor - row, tears of sor - row shed by me. *Dim.*

tears of sor - row, tears of sor - row shed by me. *Dim.*

tears of sor - row, tears of sor - row shed by me. *Dim.*

A Folio copy is published by J. Alfred Novello, price 6d.

Poetry * by
J. R. PLANCHE, Esq.

Gypsy Chorus in Preciosa.

Music by
CARL M. V. WEBER.

(THE STARS THAT ABOVE US ARE SHINING.)

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

ALLEGRO GRAZIOSO.

The score consists of two systems of music. The first system includes a piano introduction and the first line of the chorus. The piano part is written for grand staff (treble and bass clefs) in 2/4 time, with a key signature of two sharps (F# and C#). The vocal parts are arranged in four staves: Treble, Alto, Tenor (8ve. lower.), and Bass. The lyrics for the first line are: "The stars that above us are shin - - ing, no lon - ger the Gyp - sy can". The second system includes the second line of the chorus and a final piano flourish. The lyrics for the second line are: "aid, For lost is her skill at di - vin - - ing, Her spell is no lon - ger o -". The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

TREBLE.
The stars that above us are shin - - ing, no lon - ger the Gyp - sy can

ALTO.
The stars that above us are shin - - ing, no lon - ger the Gyp - sy can

TENOR. (8ve. lower.)
The stars that above us are shin - - ing, no lon - ger the Gyp - sy can

BASS.
The stars that above us are shin - - ing, no lon - ger the Gyp - sy can

aid, For lost is her skill at di - vin - - ing, Her spell is no lon - ger o -

aid, For lost is her skill at di - vin - - ing, Her spell is no lon - ger o -

aid, For lost is her skill at di - vin - - ing, Her spell is no lon - ger o -

aid, For lost is her skill at di - vin - - ing, Her spell is no lon - ger o -

GYPSY CHORUS IN PRECIOSA.

ff

- bey'd. To you in her turn now ap - peal - - ing, She fain would her des - ti - ny

ff

- bey'd. To you in her turn now ap - peal - - ing, She fain would her des - ti - ny

ff

- bey'd. To' you in her turn now ap - peal - - ing, She fain would her des - ti - ny

ff

- bey'd. To you in her turn now ap - peal - - ing, She fain would her des - ti - ny

pp

know— Oh say then, are clouds o'er it steal - - ing, Or

pp

know— Oh say then, are clouds o'er it steal - - ing, Or

pp

know— Oh say then, are clouds o'er it steal - - ing, Or

pp

know— Oh say then, are clouds o'er it steal - - ing, Or

pp *ff*

does it with hap - pi-ness glow? O give her your hands and your voi - - ces. And

does it with hap - pi-ness glow? O give her your hands and your voi - - ces, And

does it with hap - pi-ness glow? O give her your hands and your voi - - ces, And

does it with hap - pi-ness glow? O give her your hands and your voi - - ces, And

p

GIPSY CHORUS IN PRECIOSA.

send her de-light - ed a - way. No guer - don her bo-som re - joi - - ces Like

send her de-light - ed a - way. No guer - don her bo-som re - joi - - ces Like

send her de-light - ed a - way. No guer - don her bo-som re - joi - - ces Like

send her de-light - ed a - way. No guer - don her bo-som re - joi - - ces Like

that which your plau - dits can pay! The gay tide of life gent-ly

that which your plau - dits can pay! The gay tide of life gent-ly

that which your plau - dits can pay! The gay tide of life gent-ly

that which your plau - dits can pay! The gay tide of life gent-ly

flow - ing, Then blithely shall bear her a-long; And Love, his fair gar - land be -

flow - ing, Then blithely shall bear her a-long; And Love, his fair gar - land be -

flow - ing, Then blithely shall bear her a-long; And Love, his fair gar - land be -

flow - ing. Then blithely shall bear her a-long; And Love, his fair gar - land be -

GYPSY CHORUS IN PRECIOSA.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves. The first system includes the lyrics: "stow - - - ing, Be wel - com'd with dance and with song! be". The second system includes: "wel - com'd, be wel - com'd with dance and with song! be wel - com'd, be wel - com'd with". The third system includes: "dance and with song! with dance and with song! with dance and with song!". Dynamic markings such as *ff* (fortissimo) are present at the end of the first system and in the piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Come again, sweet love.

Madrigal for
Four Voices.

Composed by
JOHN DOWLAND.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & Poultry; also in New York.

1st TREBLE.
2nd TREBLE.
TENOR,
(8ve lower.)
BASS.
ACCOMP.

1st Ver. Come a - gain! sweet love doth now in - vite Thy gra - ces,
1st Ver. Come a - gain! sweet love doth now in - vite Thy gra - ces,
1st Ver. Come a - gain! sweet love doth now in - vite Thy gra - ces,
1st Ver. Come a - gain! sweet love doth now in - vite Thy gra - ces,

that re - frain To do me due de - light; To see, to hear, to touch, to kiss,
that re - frain To do me due de - light; To see, to hear, to touch, to
that re - frain To do me due de - light; To see, to hear, to touch, to
that re - frain To do me due de - light; To see, to hear, to touch, to

to die, with thee a - gain in sweetest sym - pa - thy.
kiss, to die, to die with thee a - gain in sweet - est sym - pa - thy.
kiss, to die, to die with thee a - gain, with thee a - gain in sweetest sym - pa - thy.
kiss, to die, to die with thee a - gain in sweet - est sym - pa - thy.

COME AGAIN! SWEET LOVE.

2nd Ver. Come a - gain! that I may cease to mourn Through thy un - -

2nd Ver. Come a - gain! that I may cease to mourn Through thy un - -

2nd Ver. Come a - gain! that I - may cease to mourn Through thy un - -

2nd Ver. Come a - gain! that I - may cease to mourn Through thy un - -

- kind dis - dain; For now, left and for - lorn, I sit, I sigh, I weep, I faint,

kind dis - dain; For now, left and for - lorn, I sit, I sigh, I weep, I

kind dis - dain; For now, left and for - lorn, I sit, I sigh, I weep, I

kind dis - dain; For now, left and for - lorn, I sit, I sigh, I weep, I

I die . . . in deadly pain, and end - less mi - - - se - ry.

faint, I die, . . . I die in deadly pain, and end - less mi - se - ry.

faint, I die, I die in deadly pain, in dead - ly pain, and end - less mi - se - ry.

faint, I die, I die in dead - ly pain, and end - less mi - se - ry.

COME AGAIN! SWEET LOVE.

3rd Ver. All the day the sun, that lends me shine, By frowns does
4th Ver. All the night, my sleeps are full of dreams, My eyes are

3rd Ver. All the day the sun, that lends me shine, By frowns does
4th Ver. All the night, my sleeps are full of dreams, My eyes are

3rd Ver. All the day the sun, that lends me shine, By frowns does
4th Ver. All the night, my sleeps are full of dreams, My eyes are

cause me pine, And feeds me with de - cay, Her smiles, my springs, that make my joys
full of streams, My heart takes no de - light, To see the fruits and joys that some

cause me pine, And feeds me with de - cay, Her smiles, my springs, that make my
full of streams, My heart takes no de - light, To see the fruits and joys that

cause me pine, And feeds me with de - cay, Her smiles, my springs, that make my
full of streams, My heart takes no de - light, To see the fruits and joys that

cause me pine, And feeds me with de - cay, Her smiles, my springs, that make my
full of streams, My heart takes no de - light, To see the fruits and joys that

to grow, Her frowns, her frowns the win - ters of my woe.
do find, And mark the storms, the storms that are as - sign'd.

joys to grow, to grow, Her frowns the win - ters, win - ters of my woe.
some do find, and mark the storms, and mark the storms that are as - sign'd.

joys to grow, that make my joys to grow, Her frowns the winters, win - ters of my woe.
some do find, that some do find, And mark the storms that are as - sign'd.

joys to grow, my joys to grow, Her frowns the win - ters of my woe.
some do find, that some do find, And mark the storms that are as - sign'd.

COME AGAIN! SWEET LOVE.

5th Ver. Out a - las! my faith is e - - ver true, Yet will she
6th Ver. Gen - tle love, draw forth thy wound - ing dart, Thou canst not

5th Ver. Out a - las! my faith is e - - ver true, Yet will she
6th Ver. Gen - tle love, draw forth thy wound - ing dart, Thou canst not

5th Ver. Out a - las! my faith is e - - ver true, Yet will she
6th Ver. Gen - tle love, draw forth thy wound - ing dart, Thou canst not

5th Ver. Out a - las! my faith is e - - ver true, Yet will she
6th Ver. Gen - tle love, draw forth thy wound - ing dart, Thou canst not

ne - ver rue, Nor yield me a - ny grace, Her eyes of fire, her heart of flint
pierce her heart; For I that do ap - prove By sighs and tears, more hot than are

ne - ver rue, Nor yield me a - ny grace, Her eyes of fire, her heart of
pierce her heart; For I that do ap - prove By sighs and tears, more hot than

ne - ver rue, Nor yield me a - ny grace, Her eyes of fire, her heart of
pierce her heart; For I that do ap - prove By sighs and tears, more hot than

ne - ver rue, Nor yield me a - ny grace, Her eyes of fire, her heart of
pierce her heart; For I that do ap - prove By sighs and tears, more hot than

is made, . . . Whom tears nor truth, nor truth may once . . . in - vade.
thy shafts, . . . Do tempt; while she, while she for tri - - umphs laughs,

flint is made, . . . Whom tears nor truth, whom tears nor truth may once in - vade.
are thy shafts, . . . Do tempt; while she for tri - umphs laughs, for tri - umphs laughs.

flint is made, Whom tears nor truth, whom tears, whom tears nor truth may once in - vade.
are thy shafts, more hot than are thy shafts, Do tempt; while she for tri - - umphs laughs.

flint is made, Whom tears nor truth, whom tears nor truth may once in - vade.
are thy shafts, Do tempt, do tempt; while she, while she for tri - umphs laughs.

O'er desert plains and rushy meers.

Madrigal for Four Voices,
the Words by SHENSTONE,

Adapted to the Music of
HERBERT WALBERT, 1590

[London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

SOPRANO. O'er de - sert plains and rushy meers, And wi - ther'd heaths, I

ALTO. O'er de - sert plains and rushy meers, And wi - ther'd heaths, I

TENOR, (Sve lower.) O'er de - sert plains and rushy meers, And wi - ther'd heaths, I

BASS. O'er de - sert plains and rushy meers, And wi - ther'd heaths, I

ACCOMP.

rove, Where tree, nor spire, nor cot ap - pears, I pass to meet my love; But

rove, Where tree, nor spire, nor cot ap - pears, I pass to meet my love; But

rove, Where tree, nor spire, nor cot ap - pears, I pass to meet my love; But

rove, Where tree, nor spire, nor cot ap - pears, I pass to meet my love; But

tho' my path were damask'd o'er With beau - ties, What tho' my path were damask'd o'er With

tho' my path were damask'd o'er With beau - ties, What tho' my path were damask'd o'er With

tho' my path were damask'd o'er With beau - ties, What tho' my path were damask'd

tho' my path were damask'd o'er With beau - ties, What tho' my path were damask'd

O'ER DESERT PLAINS AND RUSHY MEERS.

beau - - ties e'er so fine, My bu - sy thoughts would fly, would fly be-fore, would
 beau - - ties e'er so fine, My bu - sy thoughts would fly, would fly be-fore, would
 o'er with beau - ties e'er so fine, My bu - sy thoughts would fly, would fly be -
 o'er with beau - - ties e'er so fine My bu - sy thoughts would fly, would fly be -

fly be-fore, To fix, to fix a - lone on thine. No fir-crown'd hills could
 fly be-fore, To fix, to fix a - lone on thine. No fir-crown'd hills could
 - - fore, would fly be - fore, To fix a - lone on thine. No fir-crown'd hills could
 - - fore, would fly be - fore, To fix a - lone on thine. No fir-crown'd hills could

give de - light, No pa - lace please mine eye, No py - ra - mid's a - e - rial height,
 give de - light, No pa - lace please mine eye, No py - ra - mid's a - e - rial height,
 give de - light, No pa - lace please mine eye, No py - ra - mid's a - e - rial height,
 give de - light, No pa - lace please mine eye, No py - ra - mid's a - e - rial height,

O'ER DESERT PLAINS AND RUSHY MEERS.

Where mould'ring mo - narchs lie; Unmov'd should Eastern kings advance, un - mov'd should

Where mould'ring mo - narchs lie; Unmov'd should Eastern kings advance, un - mov'd should

Where mould'ring mo - narchs lie; Unmov'd should Eastern kings advance, un - mov'd

Where mould'ring mo - narchs lie; Unmov'd should East-ern kings advance, un - mov'd

East-ern kings ad - vance, . . Could I the pa - geant see, the pa - geant see, Splendour might

East-ern kings ad - vance, . . Could I, could I the pa - geant see, Splendour might

should East-ern kings ad - vance, . . Could I the pa - geant see, Splendour might

should East-ern kings ad - vance, . . Could I . . . the pa - geant see, Splendour might

catch one glance, one scornful glance, one scornful glance, Not steal, not steal a thought from thee.

catch one glance, one scornful glance, one scornful glance, Not steal, not steal a thought from thee.

catch one glance, one scorn - ful glance, one scorn - ful glance, Not steal a thought from thee.

catch one glance, one scorn - ful glance, one scorn - ful glance, Not steal a thought from thee.

Glee for
Three Voices.

Fair Flora decks.

Composed by DAWBY

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

Moderato.
sotto voce.

ALTO.
(5ve lower.)

TENOR,
(5ve lower.)

BASS.

ACCOMP.

Fair Flo - ra decks the flow' - ry ground, And plants the bloom of

Fair Flo - ra decks the flow' - ry ground, And plants the bloom of

Fair Flo - ra decks the flow' - ry ground, And plants the bloom of

Moderato.

May, and ev' - ry vale Ap - pears un - u - sual gay; The

May, and ev' - ry vale Ap - pears un - u - sual gay: The

May, While ev' - ry hill Ap - pears un - u - sual gay;

pret - ty, pretty warblers of the grove As - sume their va - rious notes, The e - cho - ing

pretty, pretty warblers of the grove As - sume their va - rious notes, The echo - ing woods res -

As - sume their va - rious notes, The e - cho - ing

woods res - pon - sive sound The mu - sic of their throats, the mu - sic . . of their throats.

- - pon - sive sound The mu - sic of their throats, the mu - sic . . of their throats.

woods res - pon - sive sound The mu - sic of their throats, the mu - sic of their throats.

FAIR FLORA DECKS.

Lead on, my Ce - lia, quit the town, my Ce - lia, quit the town,
 Lead on, my Ce - lia, quit the town, my Ce - lia, quit the town, And
 Lead on, And

O haste, my Ce - lia, haste a - way, haste a - way, haste
 ba - nish ev' - ry care; O haste, my Ce - lia, haste a - way, haste a - way, haste
 ba - nish ev' - ry care; O haste, O haste, my Ce - lia, haste a - way,

a - way, To breathe the ru - ral air, O haste,
 a - way, To breathe the ru - ral air, O haste, my Ce - lia,
 haste, O haste a - way, To breathe the ru - ral air, O haste, my Ce - lia,

O haste, . . . haste, haste a - way, O haste, to breathe the ru - ral air.
 haste a - way, O haste, my Ce - lia, haste, haste a - way, O haste, to breathe the ru - ral air.
 haste a - way, O haste, my Ce - lia, haste, haste a - way, O haste, to breathe the ru - ral air.

From "COMTE ORY."
English Words by
Miss SABILLA NOVELLO.

Fair and noble Lady.

(NOBLE CHÂTELAINE.)

Composed by G. ROSSINI.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Andantino.

IL CONTE.

CORIFEO.

RAMBALDO.

IL
GOVERNATORE.

PIANO
ad libitum.

Andantino.

Fair and no - ble la - dy, Hear our sup - pli -
No - ble ché - te - lai - ne, voy - ez no - tre

Fair and no - ble la - dy, Hear our sup - pli -
No - ble ché - te - lai - ne, voy - ez no - tre

Fair and no - ble la - dy, Hear our sup - pli -
No - ble ché - te - lai - ne, voy - ez no - tre

Fair and no - ble la - dy, Hear our sup - pli -
No - ble ché - te - lai - ne, voy - ez no - tre

ca - tion— In our de - so - la - tion kind and gra - cious
 pei - ne et dans ce do - mai - ne da - me de beau -

ca - tion— In our de - so - la - tion kind and gra - cious
 pei - ne et dans ce do - mai - ne da - me de beau -

ca - tion— In our de - so - la - tion kind and gra - cious
 pei - ne et dans ce do - mai - ne da - me de beau -

ca - tion— In our de - so - la - tion kind and gra - cious
 pei - ne et dans ce do - mai - ne da - me de beau -

[illegible]

FAIR AND NOBLE LADY.

por - - tals; Oh give . . . us poor mor - - tals hos - pi - ta - li -
 - na - - ce don - nez nous par gra - - ce l'hos - pi - ta - li -

por - - tals; Oh give us poor mor - - tals hos - pi - ta - li -
 - na - - ce don - nez nous par gra - - ce l'hos - pi - ta - li -

por - - tals; Oh give us poor mor - - tals hos - pi - ta - li -
 - na - - ce don - nez nous par gra - - ce l'hos - pi - ta - li -

por - - tals; Oh give us poor mor - - tals hos - pi - ta - li -
 - na - - ce don - nez nous par gra - - ce l'hos - pi - ta - li -

- ty! . . . Oh give . . . us poor mor - - tals hos - pi - ta - li -
 - té . . . don - nez nous par gra - - ce l'hos - pi - ta - li -

- ty! . . . Oh give us poor mor - - tals hos - pi - ta - li -
 - té . . . don - nez nous par gra - - ce l'hos - pi - ta - li -

- ty! . . . Oh give us poor mor - - tals hos - pi - ta - li -
 - té . . . don - nez nous par gra - - ce l'hos - pi - ta - li -

- ty! . . . O give us poor mor - - tals hos - pi - ta - li -
 - té . . . don - nez nous par gra - - ce l'hos - pi - ta - li -

- ty, . . . hos - pi - ta - li - ty, . . . hos - pi - ta - li - ty! . . .
 - té . . . l'hos - pi - ta - li - té . . . l'hos - pi - ta - li - té . . .

- ty, hos - pi - ta - li - ty, hos - pi - ta - li - ty! . . .
 - té l'hos - pi - ta - li - té l'hos - pi - ta - li - té . . .

- ty, hos - pi - ta - li - ty, hos - pi - ta - li - ty! . . .
 - té l'hos - pi - ta - li - té l'hos - pi - ta - li - té . . .

- ty, hos - pi - ta - li - ty, hos - pi - ta - li - ty! . . .
 - té l'hos - pi - ta - li - té l'hos - pi - ta - li - té . . .

FAIR AND NOBLE LADY.

SECOND VERSE.

Save us from great dan - ger, 'Tis thy sa - cred
 Toi que je ré - vè - re en - tends ma pri -

du - ty; Great as is thy beau - ty Be thy cha - ri -
 è - re ô Dieu tu - té - lai - re viens dans ta bon -

ty; Kind - ly give us shel - ter. May the saints re -
 té sau - ver l'in - no - cen - ce et que ta puis -

FAIR AND NOBLE LADY.

ward thee, In Hea - ven a - ward thee hos - pi - ta - li -
 san - ce un jour ré - com - pen - se l'hos - pi - ta - li -

ward thee, In Hea - ven a - ward thee hos - pi - ta - li -
 san - ce un jour ré - com - pen - se l'hos - pi - ta - li -

ward thee, In Hea - ven a - ward thee hos - pi - ta - li -
 san - ce un jour ré - com - pen - se l'hos - pi - ta - li -

ty, . . . In hea - ven a - ward thee hos - pi - ta - li -
 té . . . un jour ré - com - pen - se l'hos - pi - ta - li -

ty, . . . In hea - ven a - ward thee hos - pi - ta - li -
 té . . . un jour ré - com - pen - se l'hos - pi - ta - li -

ty, . . . In hea - ven a - ward thee hos - pi - ta - li -
 té . . . un jour ré - com - pen - se l'hos - pi - ta - li -

ty, . . . hos - pi - ta - li - ty, . . . hos - pi - ta - li - ty! . . .
 té, . . . l'hos - pi - ta - li - té, . . . l'hos - pi - ta - li - té. . .

ty, hos - pi - ta - li - ty, hos - pi - ta - li - ty! . . .
 té, l'hos - pi - ta - li - té, l'hos - pi - ta - li - té. . .

ty, hos - pi - ta - li - ty, hos - pi - ta - li - ty! . . .
 té, l'hos - pi - ta - li - té, l'hos - pi - ta - li - té. . .

Perfida Clori.—Go, faithless Clori.

A Canon for Three Voices.

Composed by CHERUBINI.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

Sostenuto.

1ST VOICE.



2ND VOICE.

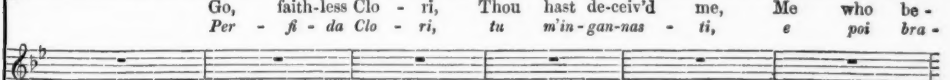
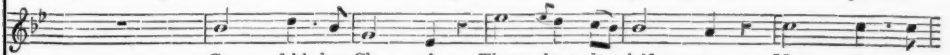
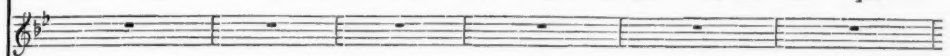
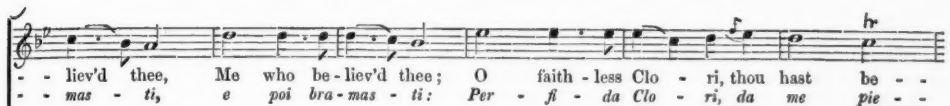


3RD VOICE.



Sostenuto.

PIANO
FORTE.



GO, FAITHLESS CLORI.

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "liev'd thee, Me who be-liev'd thee, O faith-less Clo-ri, thou hast be- - mas - ti, e poi bra-mas - ti, Per-fi-da Clo-ri, da me pie -".

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "tray'd; Thou hast de-ceiv'd me, Go, faith-less Clo-ri, - - - - - ta; tu m'in-gan - nas - ti, per - fi - da Clo - ri, tray'd; Thou hast de - ceiv'd me, Thou hast de-ceiv'd me, faith-less one, Me who be - - - - - ta, tu m'in-gan - nas - ti, tu m'in-gan - nas - ti, per - fi-da, e poi bra - Go, faith-less Clo - ri, Thou hast de-ceiv'd me, Me who be - Per - fi - da Clo - ri, tu m'in-gan - nas - ti, e poi bra -".

Third system of the musical score. It concludes the piece with a final vocal line and piano accompaniment. The lyrics are: "Me who be - liev'd thee, Me who be - liev'd thee, thou hast be - e poi bra - mas - ti, e poi bra - mas - ti, da me pie - liev'd thee, Me who be - liev'd thee, O faith-less Clo - ri, thou hast be - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie - liev'd thee, Me who be - liev'd thee, O faith-less Clo - ri, thou hast be - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie -".

GO, FAITHLESS CLORI.

- - tray'd; Go, faith - less Clo - ri, thou hast de-ceiv'd me, Me who be -
 - - tà; Per - fi - da Clo - ri, tu m'in - gan - nas - ti, e poi bra -

- - tray'd; Thou hast de - ceiv'd me, Go, faith - less Clo - ri,
 - - tà; tu m'in - gan - nas - ti, Per - fi - da Clo - ri,

- - tray'd; Thou hast de - ceiv'd me, thou hast de - ceiv'd me, faith-less one, Me who be -
 - - tà; tu m'in - gan - nas - ti, tu m'in - gan - nas - ti, per - fi - da, e poi bra -

- - liev'd thee, Me who be - liev'd thee, O faith - less Clo - ri, thou hast be -
 - - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie -

Me who be - liev'd thee, Me who be - liev'd thee, thou hast . . . be -
 e poi bra - mas - ti, e poi bra - mas - ti, da me . . . pie -

- - liev'd thee, Me who be - liev'd thee, O faithless Clo - ri, thou hast be -
 - - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie -

- - tray'd; Thou hast de - ceiv'd me, thou hast de-ceiv'd me, faith-less one, Me who be -
 - - tà; tu m'in - gan - nas - ti, tu m'in - gan - nas - ti, per - fi - da, e poi bra -

- - tray'd; Go, faithless Clo - ri, thou hast de-ceiv'd me, Me who be -
 - - tà; Per - fi - da Clo - ri, tu m'in - gan - nas - ti, e poi bra -

- - tray'd; Thou hast de-ceiv'd me, Go, faith - less Clo - ri,
 - - tà; tu m'in - gan - nas - ti, Per - fi - da Clo - ri,

GO, FAITHLESS CLORI.

- - liev'd thee, Me who be - liev'd thee, O faithless Clo - ri, thou hast be -
 - - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie -
 - - liev'd thee, Me who be - liev'd thee, O faithless Clo - ri, thou hast be -
 - - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie -
 Me who be - liev'd thee, Me who be - liev'd thee, thou hast be -
 e poi bra - mas - ti, e poi bra - mas - ti, da me pie -

- - tray'd; Thou hast de - ceiv'd me, Go, faithless Clo - ri,
 - - ta; tu m'in-gan - nas - ti, Per - fi - da Clo - ri,
 - - tray'd; Thou hast de - ceiv'd me, thou hast de-ceiv'd me, faith-less one, Me who be -
 - - ta; tu m'in-gan - nas - ti, tu m'in-gan - nas - ti, per - fi - da, e poi bra -
 - - tray'd; Go faith - less Clo - ri, thou hast de-ceiv'd me, Me who be -
 - - ta; Per - fi - da Clo - ri, tu m'in-gan - nas - ti, e poi bra -

Me who be - liev'd thee, Me who be - liev'd thee, thou hast be - tray'd.
 e poi bra - mas - ti, e poi bra - mas - ti, da me pie - ta.
 - - liev'd thee, Me who be - liev'd thee, O faithless Clo - ri, thou hast be - tray'd.
 - - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie - ta.
 - - liev'd thee, Me who be - liev'd thee, O faithless Clo - ri, thou hast be - tray'd.
 - - mas - ti, e poi bra - mas - ti, Per - fi - da Clo - ri, da me pie - ta.

Oh Notte soave.—How gently the moonlight.

SERENATA, for Four Voices.
Composed by SIGNOR F. PAER.

English Words by
MISS SABILLA NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

ANDANTE. *pp*

1ST SOPRANO.
How gen - tly, how gen - tly the moon - light is
Oh not - te, oh not - te so - a - - ve de -

2ND SOPRANO.
How gen - tly the moon - light, how gen - tly the moon - light
Oh not - te so - a - - ve, oh not - te so - a - - ve

TENOR, (8ve lower.)
How gen - tly the moon - light
Oh not - te so - a - - ve

BASS.
How gen - tly the moon - light
Oh not - te so - a - - ve

o'er the world beam - ing; My soul in fond
li - zia dell' al - ma tu por - ti la

is o'er the world beam - ing; My soul in fond
de - li - zia dell' al - ma tu por - ti la

is o'er the world beam - ing; My soul in fond
de - li - zia dell' al - ma tu por - ti la

is o'er the world beam - ing; My soul in fond
de - li - zia dell' al - ma tu por - ti la

HOW GENTLY THE MOONLIGHT.

dream - ing Towards Hea - ven a - scends, My
cal - - ma a que - - sto mio cor, tu

dream - ing Towards Hea - ven a - scends, My soul in fond dream - ing, my
cal - - ma a que - - sto mio cor, tu por - ti la cal - - ma tu

dream - ing Towards Hea - ven a - scends, My soul in fond
cal - - ma a que - - sto mio cor, tu por - ti la

dream - ing Towards Hea - ven a - scends,
cal - - ma a que - - sto mio cor,

soul in fond dream - ing Towards Hea - ven a - scends, Towards Hea - ven, towards
por - ti la cal - - ma a que - - sto mio cor, a que - sto, a

soul in fond dream - ing Towards Hea - ven a - scends, Towards Hea - ven, towards
por - ti la cal - - ma a que - - sto mio cor, a que - sto, a

dream - ing, fond dream - ing Towards Hea - ven a - scends, Towards Hea - ven, towards
cal - ma, la cal - ma a que - - sto mio cor, a que - sto, a

Towards Hea - ven a - scends, Towards Hea - ven, towards
a que - - sto mio cor, a que - sto, a

Hea - ven a - scends. the moon - light is
que - - sto mio cor. de - li - zia dell'

Hea - ven a - scends. How gen - tly is beam - ing,
que - - sto mio cor. de - li - zia dell' al - - ma

Hea - ven a - scends. the moon - light is
que - - sto mio cor. de - li - zia dell'

Hea - ven a - scends.
que - - sto mio cor.

HOW GENTLY THE MOONLIGHT.

beam - ing; My soul in fond dream - ing Towards Hea - ven a -
al - ma tu por - ti la cal - ma a que sto mio

My soul in fond dream - ing Towards Hea - ven a -
tu por - ti la cal - ma a que sto mio

beam - ing; My soul in fond dream - ing Towards Hea - ven a -
al - ma tu por - ti la cal - ma a que sto mio

My soul in fond dream - ing Towards Hea - ven a -
tu por - ti la cal - ma a que sto mio

pp

- scends, . . . Towards Hea - ven a - scends. My
cor, . . . a que - sto mio cor. In

- scends, Towards Hea - ven a - scends. How - scends My
cor, a que - sto mio cor. Oh cor. In

- scends, . . . Towards Hea - ven a - scends. - scends
cor, . . . a que - sto mio cor. cor.

- scends, . . . Towards Hea - ven a - scends. - scends
cor, . . . a que - sto mio cor. cor.

1st Time. 2nd Time. Soli.

pp

lov'd one em - bracing, My heart . . owns Love's pow - er, His
braccio al - mio be - ne mi scor - do ogni af - fan - no, fra

lov'd one em - bracing, My heart . . owns Love's pow - er, His
braccio al - mio be - ne mi scor - do ogni af - fan - no, fra

Soft moon - light is beaming,
Oh not - te so - a - ve,

Soft moon - light is beaming,
Oh not - te so - a - ve,

mf

HOW GENTLY THE MOONLIGHT.

sweet chains en - la - cing, Give rapture, give joy that ne'er ends, Give rap - - -
dol - ci ca - te - ne ci stringe, ci stringe l'a - mor, ci strin - - -

sweet chains en - la - cing, Give rap - ture, give joy that ne'er ends, Give rap - - -
dol - ci ca - te - ne ci stringe, ci stringe l'a - mor, ci strin - - -

My lov'd one embracing, My heart owns Love's
in braccio al mio be - ne mi scordo ogni af -

His sweet chains en -
in brac - - cio al mio

p

- ture, give joy that ne'er ends, Give rap - - - ture, give joy that ne'er
- ge, ci strin - ge l'a - mor, ci strin - ge, ci strin - ge l'a -

- ture, give joy that ne'er ends, Give rap - ture, give joy that ne'er
- ge, ci strin - ge l'a - mor, ci strin - ge, ci strin - ge l'a -

pow - er, His sweet chains en - la - cing, Give joy that ne'er ends, Give rap - ture, give joy that ne'er
- fan - no fra dol - ci ca - te - ne, ci stringe l'a - mor, ci strin - ge, ci strin - ge l'a -

- la - cing, Give joy that ne'er ends, Give rap - ture, give joy that ne'er
be - ne, ci strin - ge, l'a - mor, ci strin - ge, ci strin - ge l'a -

ends, Give rap - ture that ne'er ends. His sweet - - -
- mor, in brac - cio al mio ben fra dol - - -

ends, give joy that nev - - er ends. My heart owns Love's - - - pow'r, His
- mor, in brac - cio al mio be - ne, mi scordo ogni af - fan - no, fra

ends, My lov'd one em - bra - cing, My heart owns Love's pow - er, His
- mor, in brac - cio al mio be - ne, mi scordo ogni af - fan - no, fra

ends, His
- mor, fra

HOW GENTLY THE MOONLIGHT.

chairs en - la cing, His sweet chairs en -
ci ca - te ne fra dol - ci ca -

sweet chairs en - lacing Give joy that ne'er ends, His sweet chairs en -
dol - ci ca - te - no ci strin - ge l'a - mor, fra dol - ci ca -

sweet chairs en - lacing Give joy that ne'er ends, His sweet chairs en -
dol - ci ca - te - no ci strin - ge l'a - mor, fra dol - ci ca -

sweet chairs en - lacing Give joy that ne'er ends, His sweet chairs en -
dol - ci ca - te - no ci strin - ge l'a - mor, fra dol - ci ca -

- la - cing Give joy that ne'er ends, His sweet chairs en -
- te - ne ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

- la - cing Give joy that ne'er ends, His sweet chairs en -
- te - ne ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

- la - cing Give joy that ne'er ends, His sweet chairs en -
- te - ne ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

- la - cing Give joy that ne'er ends, His sweet chairs en -
- te - ne ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

cres. a poco.

cres. f
- la - cing Give joy that ne'er ends,
- te - ne ci strin - ge l'a - mor, His sweet chairs en -
Give joy that ne'er ends, His sweet chairs en -
ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

cres. f
- la - cing Give joy that ne'er ends,
- te - ne ci strin - ge l'a - mor, His sweet chairs en -
Give joy that ne'er ends, His sweet chairs en -
ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

cres. f
- la - cing Give joy that ne'er ends,
- te - ne ci strin - ge l'a - mor, His sweet chairs en -
Give joy that ne'er ends, His sweet chairs en -
ci strin - ge l'a - mor, fra dol - ci ca -
a poco.

a poco. f p a poco.

From
VOICE
ACCOMPANIMENT
FER
Musical

From
VOICE
ACCOMPANIMENT
FER
Musical

From "La Gazza Ladra."

Protect us, ye powers. (O NUME BENEFICO.)

Composed by ROSSINI.
English Words by
MISS SABILLA NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

VOICE. *Maestoso.* $\text{♩} = 50.$ **FERNANDO.**

Pro - tect us, ye
O nu - me be -

ACCOMP. *Sym.* *f* *pp*

pow'rs a - - bove, From dan - ger de - fend us, Pro - pi - tious now lend us, In . . .
- - ne - fi - - co, che il giu - sto di - fen - di, pro - pi - zio ti ren - di, soc - -

PODESTÀ.

Pro -
L'è -

mer - cy, . . thine . . aid.
- - cor - so . . pie - tà.

- - tect me, ye pow'rs of . . . love, While fond - - vows I ten - der, Pro - -
- - stan - te è pro - pi - - zio a - mo - re di - scen - di, se il

FERNANDO.

Pro - tect us, ye pow'rs a - - bove, From danger de - fend us,
O nu - me be - ne - fi - - co, che il giusto di - fen - di.

PROTECT US, YE POWERS.
(O NUME BENEFICO.)

NINETTA.

PODESTÀ.

- - pi - - tious now ren - der The . . love - ly . . . young maid
co - - re le ac - cen - di che . . . gio - ja . . . sa - - rà.

FERNANDO.

pro - pitious now lend us, In mer - cy, thine
pro - pi-zio ti ren - di, soc - cor - so, pie - .

Pro - tect us, ye pow'rs a - - bove, From
O nu - - me be - ne - fi - - co, che il

Pro - tect me, ye pow'rs of love,
L'i - stante è pro - pi - - zio,

aid!
- - tà!

Pro - pi - tious now
Pro - pi - zio ti

dan - - ger de - fend us, Pro - pi - - tious now lend us, In . .
giu - - sto di - fen - di, Pro - pi - - zio ti ren - di, soc - .

While fond vows I ten - der, Pro - pitious now ren - - der
a - mo - re di - scen - di, se il core le ac - cen - - di,

lend us thine aid,
ren - - - - di, si! si!

PROTECT US, YE POWERS.
(O NUME BENEFICO.)

mer - cy thine . . aid!
- cor - so pie - - tà!

The love - ly young maid!
che gio - ja sa - - rà!

In mer - cy, . . thine . .
soc - cor - so . . pie - -

in mer - cy thine aid, in mer - cy thine
soc-cor so, pie - tà! soc-cor so pie -

the love - ly young maid, the love - ly young
che gio - ja sa - - rà! che gio - ja sa - -

aid, in mer - cy, thine aid, in mer - cy, thine
- tà! soc-cor so, pie - tà! soc-cor so pie

aid!
- - tà!

maid!
- - rà!

aid!
- - tà!

The Words by A. T.

The Music by
ELIZABETH STIRLING.

1st
TREBLE.

1. Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est,
2. Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est,

2nd
TREBLE.

1. Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est,
2. Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est,

TENOR,
(8ve lower.)

1. Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est,
2. Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est, Dream the dream that's sweet - est,

BASS.

ACCOMP.

♩ = 60.

sweet - est, While sleep is on thine eye; For when the sun thou meet-est, Those vi-sions all shall
sweet - est, While youth is in thine heart; When manhood's noon thou greet-est, Those vi-sions all de -

sweet - est, While sleep is on thine eye; For when the sun thou meet-est, Those vi-sions all shall
sweet - est, While youth is in thine heart; When manhood's noon thou greet-est, Those vi-sions all de -

sweet - est, While sleep is on thine eye; For when the sun thou meet-est, Those vi-sions all shall
sweet - est, While youth is in thine heart; When manhood's noon thou greet-est, Those vi-sions all de -

on thine eye; For when the sun thou meet-est, Those vi-sions all shall
in thine heart; When manhood's noon thou greet-est, Those vi-sions all de -

fly, Fly like the dew's a - dorn - ing The i - vy leaf by night, That pe - rish,
- - part: The heart is all for - sa - ken By joys of heav'nly birth; Then sleep, . .

fly, Fly like the dew's a - dorn - ing The i - vy leaf by night, That pe - rish, that
- - part: The heart is all for - sa - ken By joys of heav'nly birth; Then sleep, . . then

fly, Fly like the dew's a - dorn - ing The i - vy leaf by night, That pe - rish, that
- - part: The heart is all for - sa - ken By joys of heav'nly birth; Then sleep, . . then

fly, Fly like the dew's a - dorn - ing The i - vy leaf by night, That
- - part: The heart is all for - sa - ken By joys of heav'nly birth; Then

THE DREAM.

pe - ris - h, that pe - ris - h with the morn - ing, As tran - sient and as bright, . . . as tran - sient
sleep, . . then sleep, and ne - ver wa - ken, For peace is not of earth, . . . for peace is

pe - ris - h, that pe - ris - h with the morn - ing, As tran - sient and as bright, . . . as tran - sient
sleep, . . then sleep, and ne - ver wa - ken, For peace is not of earth, . . . for peace is . .

pe - ris - h, that pe - ris - h with the morn - ing, As tran - sient and as bright, . . . as tran - sient
sleep, . . then sleep, and ne - ver wa - ken, For peace is not of earth, . . . for peace is . .

cres.

Dream the dream, the dream that's sweet - est, Dream the dream that's sweet - est,
Dream the dream, the dream that's sweet - est, Dream the dream that's sweet - est,

and as bright, . . . Dream the dream that's sweet - est, Dream the dream that's sweet - est,
not of earth, . . . Dream the dream that's sweet - est, Dream the dream that's sweet - est,

and as bright, . . . Dream the dream that's sweet - est, Dream the dream that's sweet - est,
not of earth, . . . Dream the dream that's sweet - est, Dream the dream that's sweet - est,

and as bright, . . . Dream the dream that's sweet - est, Dream the dream that's sweet - est,
not of earth, . . . Dream the dream that's sweet - est, Dream the dream that's sweet - est,

p

Dream the dream that's sweet - est, While sleep is on . . thine eye, . . . on thine eye . .
Dream the dream that's sweet - est, While youth is in . . thine heart, . . . in thine heart.

Dream the dream that's sweet - est, While sleep is on . . thine eye, on thine eye, . . on thine eye . .
Dream the dream that's sweet - est, While youth is in . . thine heart, in thine heart, in thine heart,

Dream the dream that's sweet - est, While sleep is on thine eye, on thine eye, . . on thine eye . .
Dream the dream that's sweet - est, While youth is in thine heart, in thine heart, in thine heart,

While sleep is on thine eye, on thine eye, on thine eye . .
While youth is in thine heart, in thine heart, in thine heart,

No. 6.

Red Leaves.

The Words by F. G. LEE.

The Music by
ELIZABETH STIRLING.

1st TREBLE.

1. Red leaves are fall - ing on the ground, The wind no more is still, The
2. The fall of leaves a sad - ness flings O'er hearts how - e - ver gay, They,

2nd TREBLE.

1. Red leaves are fall - ing on the ground, The wind no more is still, The Wheat
2. The fall of leaves a sad - ness flings O'er hearts how - e - ver gay, They, like . .

TENOR,
(one lower.)

1. Red leaves are fall - ing on the ground, The wind no more is still, The
2. The fall of leaves a sad - ness flings O'er hearts how - e - ver gay, They,

BASS.

1. Red leaves are fall - ing on the ground, The wind no more is still, The
2. The fall of leaves a sad - ness flings O'er hearts how - e - ver gay, They,

ACCOMP.

$\text{♩} = 100.$

Wheat is gather'd to the store, That wav'd on yon - der hill; Red leaves are fall - ing on the ground, The
like the friendship of - ten nurs'd, On earth soon fade a - way; The fall of leaves a sad - ness flings O'er

... is gather'd to the store, That wav'd on yon - der hill; Red leaves are fall - ing on the ground, The
... the friendship of - ten nurs'd, On earth soon fade a - way; The fall of leaves a sad - ness flings O'er

Wheat is gather'd to the store, That wav'd on yon - der hill; Red leaves are fall - ing on the ground, The
like the friendship of - ten nurs'd, On earth soon fade a - way; The fall of leaves a sad - ness flings O'er

Wheat is ga - ther'd to the store, That wav'd on yon der hill;
like the friend - ship of - ten nurs'd, On earth soon fade a - way;

wind no more is still, The Wheat is gather'd to the store, That wav'd on yon - der hill;
hearts how - e - ver gay, They, like the friendship of - ten nurs'd, On earth soon fade a - way;

wind no more is still, The Wheat is gather'd to the store, That wav'd on yon - der hill; The
hearts how - e - ver gay, They, like the friendship of - ten nurs'd, On earth soon fade a - way; But

wind no more is still, The Wheat is gather'd to the store, That wav'd on yon - der hill; The
hearts how - e - ver gay, They, like the friendship of - ten nurs'd, On earth soon fade a - way; But

That wav'd on yon - der hill; The
On earth soon fade a - way; But

RED LEAVES.

Thick mists are hang-ing
So shall we all, tho'

sum-mer birds have flown a-way, The sky is grey and pale, Thick mists are hang-ing
as the sun, that sinks at eve, Ap-pears to gild the dew, So shall we all, tho'

sum-mer birds have flown a-way, The sky is grey and pale, Thick mists are hang-ing
as the sun, that sinks at eve, Ap-pears to gild the dew, So shall we all, tho'

round the moon, Most chil-ly is the vale. Red leaves are fall-ing on the ground, The
fa-ded once, Live af-ter-wards a-new.

round the moon, Most chil-ly is the vale. Red leaves are fall-ing on the ground, The
fa-ded once, Live af-ter-wards a-new.

round the moon, Most chil-ly is the vale. Red leaves are fall-ing on the ground, The
fa-ded once, Live af-ter-wards a-new.

round the moon, Most chil-ly is the vale.
fa-ded once, Live af-ter-wards a-new.

wind no more is still, Red leaves are fall-ing on the ground, The wind no more is still.

wind no more is still, Red leaves are fall-ing on the ground, The wind no more is still.

wind no more is still, Red leaves are fall-ing on the ground, The wind no more is still.

Red leaves are fall-ing on the ground, The wind no more is still.

Now Spring in all her glory.

JACQUES ARKADELT, 1545.*

(Original Key, F.)

Scored from the original Part Books, and adapted to English words, by DR. RIMBAULT, by whose kind permission it is here inserted.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

TREBLE. *p* *cres.* *p*
Now Spring in all her glo - ry, With blessings from on high, with blessings from on

ALTO. *p* *cres.* *p*
Now Spring in all her glo - ry, With blessings from on high, with blessings from on

TENOR, (8ve lower.) *p* *cres.* *p*
Now Spring in all her glo - ry, With blessings from on high, with blessings from on

BASS. *p* *cres.* *p*
Now Spring in all her glo - ry, With blessings from on high, with blessings from on

ACCOMP. *p* *cres.* *p*
With blessings from on

high, Descends to com-fort ev' - ry heart, And gladden ev'-ry eye, and glad-den, and

high, De - scends to comfort ev' - ry heart, And glad-den ev'-ry eye, and glad-den, and

high, De - scends to com - fort . . . ev' ry heart, And glad-den ev'-ry eye, and glad-den, and

high, De - scends to com-fort ev' - ry heart, And glad-den ev'-ry eye, and glad-den, and

gladden ev'-ry eye. Stern Winter, dark and frowning, Has left us for a-while, And Spring with life and

glad-den ev'-ry eye. Stern Win-ter, dark and frowning, Has left us for a-while, And Spring with

glad-den ev'-ry eye. Stern Win-ter, dark . . . and frowning, Has left us for a-while, And Spring with

glad-den ev'-ry eye. Stern Win -ter, dark and frowning,

* Chapel Master in Lorraine, and one of the earliest Madrigal writers.

NOW SPRING IN ALL HER GLORY.

vig' - rous youth, Does make cre - a - tion smile. The streams no longer fro - zen, . . . Their peaceful
 life and vig'rous youth, Does make cre - a - tion smile. The streams no longer fro - zen, Their peaceful
 life Does . . . make cre - a - tion smile. The streams no longer fro - zen, Their peaceful
 Does make cre - a - tion smile, cre - a - tion smile. The streams no longer fro - zen, Their peaceful

course, their peaceful course pur - sue, And buds and op' - ning, op'ning blos - soms
 course, their peaceful course pur - sue, And buds and op' - ning, op' - ning blos - soms
 course, their peaceful course pur - sue, And buds and op' - ning, op'ning blos - soms
 course, their peaceful course pur - sue, And buds and op' - ning, op'ning blos - soms

now Re - ceive the morning dew, re - ceive the morning dew.
 now Re - ceive the morning dew, re - ceive the morning dew, receive the morning dew, re -
 now, Re - ceive the morning dew, re - ceive the morning dew, the morning dew, re - ceive the morning
 now, Receive the morn - ing dew, . . . re - ceive the morning dew, receive the

NOW SPRING IN ALL HER GLORY.

re - ceive the morning dew, re - ceive the morning dew.

- - ceive the morning dew, re - ceive the morning dew, the morning dew, the morn - ing dew.

dew, re - ceive the morn - ing dew, re - ceive the morning dew, re - ceive the morning dew, the morn - ing dew.

morn - ing dew, . . the morning dew, re - ceive the morning dew, the morn - ing dew.

Come, let us all a Maying go.

Glee for Four Voices.

Original Key, A.

L. ATTERBURY.

TREBLE. *f* *Vivace.* *p* *p* *p*
Come, let us all a Maying go, And light-ly trip it to and fro: Let us go, let us go.

ALTO. *f* *Vivace.* *p* *f* *p*
Come, let us all a Maying go, And light-ly trip it to and fro; Let us go, let us go, let us go.

TENOR, (sve lower.) *f* *Vivace.* *p* *f* *p*
Come, let us all a Maying go, And lightly trip it to and fro: Let us go, let us go, let us go.

BASS. *f* *Vivace.* *p* *f* *p*
Come, let us all a Maying go, And light-ly trip it to and fro: Let us go, let us go.

ACCOMP. *p*
Piano accompaniment.

cres - - cen - do. ff *p*
Come, let us all a Maying go, And lightly trip it to and fro, trip it to and fro, to and fro,

cres - - cen - do. ff *p*
Come, let us all a Maying go, And lightly trip it to and fro, trip it to and fro,

cres - - cen - do. ff *p*
Come, let us all a Maying go, And lightly trip it to and fro, trip it to and fro, trip it, trip it,

cres - - cen - do. ff *p*
Come, let us all a Maying go, And lightly trip it to and fro, trip it, trip it,

COME, LET US ALL A MAYING GO.

1st time. 2nd time. *mf*

light-ly, light-ly trip it to and fro. trip it to and fro. Cuc-koo, Cuc-koo,

light-ly, light-ly trip it to and fro. trip it to and fro. The bells . . . shall ring, . . . and the

light-ly trip it, trip it to and fro. trip it to and fro. The bells . . . shall ring, . . . and the

light-ly trip it, trip it to and fro. trip it to and fro. The bells shall ring, and the

p

Cuc-koo, Cuckoo. The bells . . . shall ring, . . . and the cuc - koo sing, And the

cuc - - koo sing, Cuckoo, Cuckoo, Cuckoo, Cuckoo, And the

cuc - - koo sing. The bells shall ring, and the cuc - koo sing,

cuc - koo sing. The bells . . . shall ring, . . . and the cuc - - koo sing, The drums shall beat,

1st time. 2nd time.

fife shall play, The drum shall beat and the fife shall play, And so we'll pass our time a-way. time a-way.

fife shall play, The drum shall beat and the fife shall play, And so we'll pass our time a-way. The time away.

The drums shall beat and the fife shall play, And so we'll pass our time a-way. The time a-way.

The drums shall beat and the fife shall play, And so we'll pass our time a-way. The time a-way.

ODE TO SPRING, Hail, blushing Goddess.

Glee for Four Voices.

STEPHEN PATTER

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York, at 1, Clinton Hall, Astor Place.]

Andante. p *cres.* *p* *f*

TREBLE. Hail, hail, hail, . . . blushing god-dess! beauteous, beauteous Spring! Who

ALTO. Hail, hail, hail, . . . hail, blushing god-dess! beauteous, beauteous Spring! Who

TENOR (8ve lower). Hail, hail, hail, hail, hail, blushing goddess! blush - ing god-dess! Who

BASS. Hail, hail, hail, hail, hail, blushing goddess! blush - ing god-dess! beauteous, beau - teous Spring! Who

ACCOMP. *Andante.*

dolce.

in thy jo-cund train dost bring Loves and gra - ces,

in thy jo - cund train dost bring Loves and graces, smiling hours,

in thy jo - cund train dost bring Loves and graces, smiling hours, Bal-my breez - - - es, bal - my

in thy jo - cund train dost bring Loves and graces, smiling hours, Balmy breez - - -

smiling hours, Bal - my breezes, fragrant flow'rs, smiling hours, fragrant

Balmy breezes, fragrant flow'rs, Loves and graces, smiling hours, Balmy breezes, fragrant

breezes, bal - my breezes, balmy breezes, fragrant flow'rs, Loves and graces, smiling hours, Balmy breezes, fragrant

es, Balmy breezes, fragrant flow'rs, smiling hours, fragrant

PAUL, BLUSHING GODDESS.

flow'rs, Loves and gra-ces, smil-ing hours, Bal-my breez-es, fra-grant flow'rs, Loves and gra-ces, smil-ing

flow'rs, Loves and gra-ces, smil-ing hours, Bal-my breez-es, fra-grant flow'rs, Loves and gra-ces, smil-ing

flow'rs, Loves and gra-ces, smil-ing hours, Bal-my breez-es, fra-grant flow'rs, Loves and gra-ces, smil-ing

flow'rs, Loves and gra-ces, smil-ing hours, Bal-my breez-es, fra-grant flow'rs, Loves and gra-ces, smil-ing

hours, Bal-my breez-es, fra-grant flow'rs, Bal-my breez-es, fra-grant flow'rs.

hours, Bal-my breez-es, fra-grant flow'rs, bal-my breez-es, Bal-my breez-es, fra-grant flow'rs.

hours, Bal-my breez-es, fra-grant flow'rs, bal-my breez-es, Bal-my breez-es, fra-grant flow'rs.

hours, Bal-my breez-es, fra-grant flow'rs, Bal-my breez-es, fra-grant flow'rs.

Allegro. f

Come, come, with tints of roseate hue, Nature's faded charms renew, Come, come, with tints, with tints of roseate hue, Nature's

Come, come, with tints of roseate hue, Nature's

HAIL, BLUSHING GODDESS.

fad-ed charms re - new, Come, come, with tints of ro-seate hue, with tints of ro-seate hue, Nature's fad-ed
fad - ed charms re-new, of ro-seate hue, Na - ture'
Come, come, with tints of ro-seate hue, with tints of ro-seate hue,
Come, come, with tints of ro-seate hue, Na - ture's fad - ed
charms renew, Come, come, with tints, with tints of roseate hue, of roseate hue, Nature's fad-ed charms renew, Come, come, come,
charms renew, Come, with tints of roseate hue, Come, Nature's faded charms renew, Come, come, come,
Come, come, with tints of roseate hue, Na - ture's fad-ed charms renew, Come, come, come,
charms renew, Come, come, with tints, Come, come, come,
come, with tints of roseate hue, Come, come, come, come, with tints of ro-seate hue,
come, with ro - - seate hue, Come, come, come, come, with ro - - seate hue, Na-ture's fad - ed charms re -
come, with tints of roseate hue, Come, come, come, come, with tints of roseate hue, of ro - - seate
come, with tints of roseate hue, Come, come, come, come, with tints of roseate hue, of ro - - seate

HAIL, BLUSHING GODDESS.

p Nature's fad-ed charms re-new, *f* Come, come, with tints of roseate hue, Come,
 new, of ro - seate hue, Nature's fad-ed charms re-new, Come, come, come, come, with tints of roseate
 hue, of ro - seate hue, Come, come, come, come,
 hue, Come, come, come, come, come, come, come, come,

Dim. Na-ture's fad-ed charms re-new, of ro-seate hue, *ff* Na-ture's fad - ed charms re-new, Come,
Dim. hue, fad - ed charms re-new, Come, come, with tints of ro-seate hue, fad-ed charms re new, Come,
f *Dim.* Na-ture's fad - ed charms re-new, Come, come, with tints of ro-seate hue, Na-ture's fad - ed charms re-new, Come,
Dim. Na-ture's fad - ed charms re-new, . . . Na-ture's, Na-ture's fad - ed charms re-new, Come,

Rall. *Adagio.* *p* *Cres.* *ff*
 come, come, come, with tints of ro-seate hue, Na-ture's fad - ed charms re - new.
Rall. *p* *Cres.* *ff*
 come, come, come, with tints of ro-seate hue, Na-ture's fad-ed, Na-ture's fad - - ed charms re - new.
Rall. *p* *Cres.* *ff*
 come, come, come, with tints of ro-seate hue, Na-ture's fad - ed Na-ture's fad - - ed charms re - new.
Rall. *p* *Cres.* *ff*
 come, come, come, with tints of ro-seate hue, Na-ture's fad-ed, Na-ture's fad - - ed charms re - new.

The Words by
JAMES KENNEY.

Hear, holy Power.

Prayer from ACHER'S
"Masaniello"

Andante con moto.

1st TREBLE. *pp* Hear, ho - ly Pow'r, . . O'er low-liest vic - tims

2nd TREBLE. *pp* Hear, ho - ly Pow'r, . . O'er low-liest vic - tims

1st TENOR, (8ve lower). *pp* Hear, ho - ly Pow'r, . . O'er low-liest vic - tims

2nd TENOR, (8ve lower). *pp* Hear, ho - ly Pow'r, . . O'er low-liest vic - tims

BASS. *pp* Hear, ho - ly Pow'r, . . O'er low-liest vic - tims

ACCOMP. (ad lib.) *Dolce.* *p* *Sempre p*

spread-ing, Bound-less in mer - - cy, thy protect-ing wing; Light o'er the dark - ling

spread-ing, Bound-less in mer - - cy, thy protect-ing wing; Light o'er the dark - ling

spread-ing, Bound-less in mer - - cy, thy protect-ing wing; Light o'er the dark - ling

spread-ing, Bound-less in mer - - cy, thy protect-ing wing; Light o'er the dark - ling

spread-ing, Bound-less in mer - - cy, thy protect-ing wing; Light o'er the dark - ling

wand'rer time - ly shed - ding, Sooth - ing the an - - guish of op - pres - sion's

wand'rer time - ly shed - ding, Sooth - ing the an - - guish of op - pres - sion's

wand'rer time - ly shed - ding, Sooth - ing the an - - guish of op - pres - sion's

wand'rer time - ly shed - ding, Sooth - ing the an - - guish of op - pres - sion's

wand'rer time - ly shed - ding, Sooth - ing the an - - guish of op - pres - sion's

HEAR, HOLY POWER.

cres.
 sting, Thee we im-plore, Thee we a-dore, Thee we im-plore, Thee we a-
 sting, Thee . . we im-plore, Thee . . we a-dore, Thee . . we im-plore, Thee . . we a-
cres.
 sting, Thee we im-plore, Thee we a-dore, Thee we im-plore, Thee we a-
 sting, Thee . . we im-plore, Thee . . we a-dore, Thee . . we im-plore, Thee . . we a-
cres.
 sting, Thee we im-plore, Thee we a-dore, Thee we im-plore, Thee we a-

cres.
 - dore, Thee we im-plore, Thee we a-dore. Hear, ho-ly Pow'r, . . o'er
 - dore, Thee we im-plore, Thee we a-dore. Hear, ho-ly Pow'r, . . o'er
cres.
 - dore, Thee we im-plore, Thee we a-dore. Hear, ho-ly Pow'r, . . o'er
 - dore, Thee we im-plore, Thee we a-dore. Hear, ho-ly Pow'r, . . o'er
cres.
 - dore, Thee we im-plore, Thee we a-dore. Hear, ho-ly Pow'r, . . o'er
cres.
 - dore, Thee we im-plore, Thee we a-dore. Hear, ho-ly Pow'r, . . o'er

low-liest vic-tims spread-ing, Bound-less in mer-cy, thy pro-ject-ing
 low-liest vic-tims spread-ing, Bound-less in mer-cy, thy pro-ject-ing
 low-liest vic-tims spread-ing, Bound-less in mer-cy, thy pro-ject-ing
 low-liest vic-tims spread-ing, Bound-less in mer-cy, thy pro-ject-ing
 low-liest vic-tims spread-ing, Bound-less in mer-cy, thy pro-ject-ing

HEAR, HOLY POWER.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "wing: Thee we im-plore, Thee we a-dore, Thee we im-plore, Thee we a-". The bottom staff is the piano accompaniment.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "- dore, Thee.. we a-dore. Thy strength be with us now, And we are slaves no". The bottom staff is the piano accompaniment, marked *mf*.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "more, Thy strength be with us now, And we are slaves no more. . . .". The bottom staff is the piano accompaniment, marked *ppp*.

Printed by permission of Mr. WILLIS, 119, New Bond Street, of whom may be had the whole of the Opera of *Masaniello*, the words by J. KENNEY, arranged with an accompaniment for the Pianoforte by T. COOKE; also the Chorus parts, price 3d. each.

The Words by A. T.

All among the Barley.

The Music by
ELIZABETH STIRLING.

1st
TREBLE.

mf

1. Come out, 'tis now Sep-tem - ber, The hun - ter's moon's be - gun; And
2. The Spring, she is a young maid, That does not know her mind; The
3. The Wheat is like a rich man, That's sleek and well to do; The

2nd
TREBLE.

mf

1. Come out, 'tis now Sep-tem - ber, The hun - ter's moon's be - gun; And
2. The Spring, she is a young maid, That does not know her mind; The
3. The Wheat is like a rich man, That's sleek and well to do; The

TENOR,
Sopr. lower,

mf

1. Come out, 'tis now Sep-tem - ber, The hun - ter's moon's be - gun; And
2. The Spring, she is a young maid, That does not know her mind; The
3. The Wheat is like a rich man, That's sleek and well to do; The

BASS.

mf

1. Come out, 'tis now Sep-tem - ber, The hun - ter's moon's be - gun; And thro' the
2. The Spring, she is a young maid, That does not know her mind; The Sum-mer
3. The Wheat is like a rich man, That's sleek and well to do; The Oats are

ACCOMP.
♩ = 126.

mf

thro' the wheat-en stub - ble Is heard the fre - quent gun; Come out, 'tis now Sep -
Sum - mer is a ty - rant, Of most un - righ - teous kind; The Spring, she is a
Oats are like a pack of girls, Laugh-ing and dan - cing too; The Wheat is like a

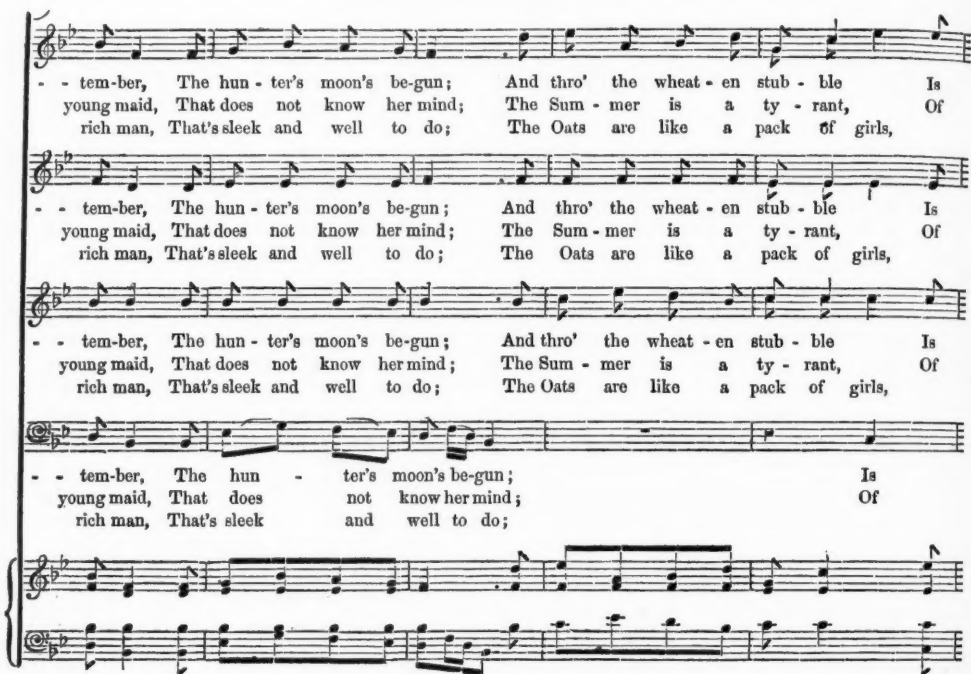
thro' the wheat-en stub - ble Is heard the fre - quent gun; Come out, 'tis now Sep -
Sum - mer is a ty - rant, Of most un - righ - teous kind; The Spring, she is a
Oats are like a pack of girls, Laugh-ing and dan - cing too; The Wheat is like a

thro' the wheat-en stub - ble Is heard the fre - quent gun; Come out, 'tis now Sep -
Sum - mer is a ty - rant, Of most un - righ - teous kind; The Spring, she is a
Oats are like a pack of girls, Laugh-ing and dan - cing too; The Wheat is like a

wheat - en stub - ble Is heard the fre - quent gun; Come out, 'tis now Sep -
is a ty - rant, Of most un - righ - teous kind; The Spring, she is a
like a pack of girls, Laugh-ing and dan - cing too; The Wheat is like a

This Part-Song was first printed in Novello's "Part-Song Book;" the words were written for that work; and a prize of eight guineas, offered by Mr. Novello for the best setting of them, was awarded to Miss Elizabeth Stirling.

ALL AMONG THE BARLEY.

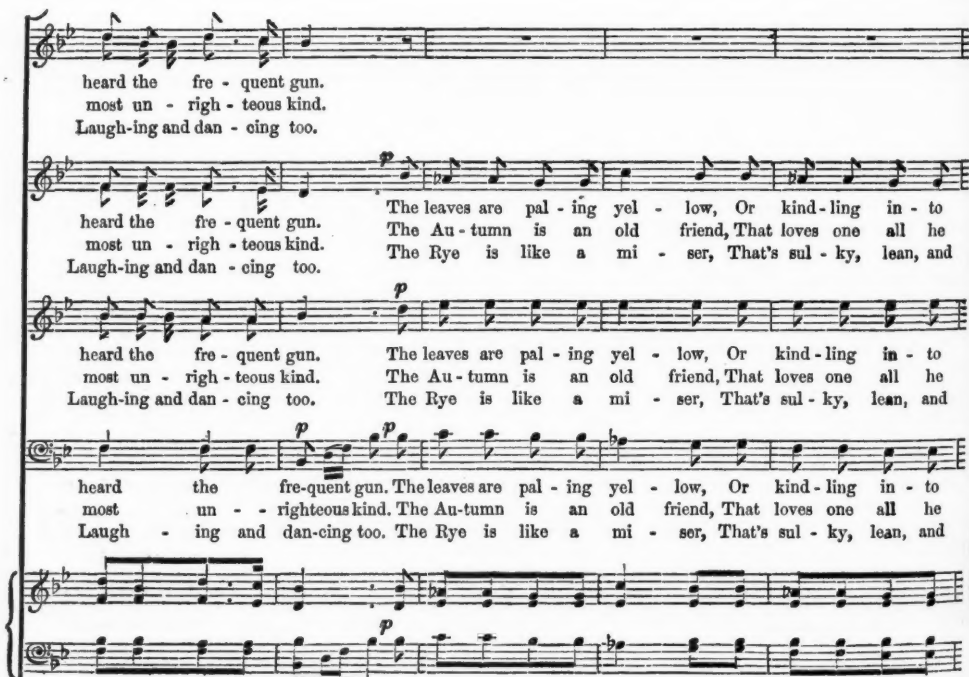


- - tem-ber, The hun - ter's moon's be-gun; And thro' the wheat - en stub - ble Is
 young maid, That does not know her mind; The Sum - mer is a ty - rant, Of
 rich man, That's sleek and well to do; The Oats are like a pack of girls,

- - tem-ber, The hun - ter's moon's be-gun; And thro' the wheat - en stub - ble Is
 young maid, That does not know her mind; The Sum - mer is a ty - rant, Of
 rich man, That's sleek and well to do; The Oats are like a pack of girls,

- - tem-ber, The hun - ter's moon's be-gun; And thro' the wheat - en stub - ble Is
 young maid, That does not know her mind; The Sum - mer is a ty - rant, Of
 rich man, That's sleek and well to do; The Oats are like a pack of girls,

- - tem-ber, The hun - ter's moon's be-gun; Is
 young maid, That does not know her mind; Of
 rich man, That's sleek and well to do;



heard the fre - quent gun.
 most un - righ - teous kind.
 Laugh-ing and dan - cing too.

heard the fre - quent gun. The leaves are pal - ing yel - low, Or kind - ling in - to
 most un - righ - teous kind. The Au - tumn is an old friend, That loves one all he
 Laugh-ing and dan - cing too. The Rye is like a mi - ser, That's sul - ky, lean, and

heard the fre - quent gun. The leaves are pal - ing yel - low, Or kind - ling in - to
 most un - righ - teous kind. The Au - tumn is an old friend, That loves one all he
 Laugh - ing and dan - cing too. The Rye is like a mi - ser, That's sul - ky, lean, and

heard the fre - quent gun. The leaves are pal - ing yel - low, Or kind - ling in - to
 most un - righ - teous kind. The Au - tumn is an old friend, That loves one all he
 Laugh - ing and dan - cing too. The Rye is like a mi - ser, That's sul - ky, lean, and

ALL AMONG THE BARLEY.

cres.

And the ripe and gold - en Bar - ley Is hang - ing down its head.
 And that brings the hap - py Bar - ley To glad the heart of man.
 But the free and beard - ed Bar - ley Is the mo - narch of them all. } All a - mong the

cres.

red, And the ripe and gold - en Bar - ley Is hang - ing down its head.
 can, And that brings the hap - py Bar - ley To glad the heart of man.
 small, But the free and beard - ed Bar - ley Is the mo - narch of them all. } All a - mong the

cres.

red, And the ripe and gold - en Bar - ley Is hang - ing down its head.
 can, And that brings the hap - py Bar - ley To glad the heart of man.
 small, But the free and beard - ed Bar - ley Is the mo - narch of them all. } All a - mong the

cres.

red, And the ripe and gold - en Bar - ley Is hang - ing down its head.
 can, And that brings the hap - py Bar - ley To glad the heart of man.
 small, But the free and beard - ed Bar - ley Is the mo - narch of them all.

cres. *p*

Bar - ley, Who would not be blithe, When the free and hap - py Bar - ley Is smil - ing on the
 Bar - ley, Who would not be blithe, When the free and hap - py Bar - ley Is smil - ing on the
 Bar - ley, Who would not be blithe, When the free and hap - py Bar - ley Is smil - ing on the
 When the free and hap - py Bar - ley Is smil - ing on the

scythe, When the free and hap - py Bar - ley Is smil - ing on the scythe.
 scythe, When the free and hap - py Bar - ley Is smil - ing on the scythe.
 scythe, When the free and hap - py Bar - ley Is smil - ing on the scythe.
 scythe, When the free and hap - py Bar - ley Is smil - ing on the scythe.

GLEE
For Four Voices.

Hail, hallow'd fane.

Composed by
LORD MORNINGTON.

THE POETRY WRITTEN ON WALKING IN WESTMINSTER ABBEY.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35 Poultry; also in New York, at 1, Clinton Hall, Astor Place.]

Andante.

TREBLE. Hail, hail, hallow'd fane! a-midst whose moul - d'ring

ALTO. Hail, hail, hallow'd fane! amidst whose moul - d'ring shrines, amidst whose

TENOR, (Sve lower). Hail, hail, hallow'd fane! amidst whose moul - d'ring shrines, whose

BASS. Hail, hail, hallow'd fane! amidst whose

ACCOMP. *Andante.*

mould'ring shrines Her vi-gils musing Me-lan-cho - ly keeps; Up-on her arm her harrow'd, harrow'd

mould'ring shrines Her vi-gils musing Me-lan-cho - ly keeps; Upon her arm her harrow'd, harrow'd

mould'ring shrines Her vi-gils musing Me-lan-cho - ly keeps; Upon her arm her har - row'd

mould'ring shrines Her vi-gils musing Me-lan-cho - ly keeps; Upon her arm her har - row'd

cheek re - clines, And o'er the spoils of hu - man gran - deur weeps.

cheek re - clines, And o'er the spoils, and o'er the spoils of hu - man gran - deur weeps.

cheek re - clines, And o'er the spoils, and o'er the spoils of hu - man gran - deur weeps.

cheek re - clines, And o'er the spoils, and o'er the spoils of hu - man gran - deur weeps.

HAIL, HALLOW'D FANE.

Hail, aw-ful e-di-fice! thine aisles a-long, In con-tem-plation wrapt, O let me stray,
Hail, aw-ful e-di-fice! thine aisles a-long, In con-tem-plation wrapt, O let me, let me stray,
Hail, aw-ful e-di-fice! thine aisles a-long, In con-tem-plation wrapt, O let me
Hail, aw-ful e-di-fice! thine aisles a-long, In con-tem-plation wrapt, O let me

In con-tem-plation wrapt, O let me, let me stray,
In con-tem-plation wrapt, O let me, let me stray, And
stray, In con-tem-plation wrapt, O let me, let me stray, And steal-ing
stray, In con-tem-plation wrapt, O let me, let me stray, And steal-ing, steal-ing

And steal-ing from the i-dle, bu-sy throng, Se-rene-ly meditate the mo-ral lay.
steal-ing from . . the i-dle, bu-sy throng, Se-rene-ly meditate the mo-ral lay.
from the i-dle, bu-sy bu-sy throng, Se-rene-ly meditate the mo-ral lay.
from the i-dle, bu-sy throng, Se-rene-ly meditate the mo-ral lay.

HAIL, HALLOW'D FANE.

Grazioso. *p*

What pleas-ing sad-ness fills my thought-ful breast, When-e'er my . . steps these

p

What pleas-ing sad-ness fills my thought-ful breast, When-e'er my steps these

p

What pleas-ing sad-ness fills my thought-ful breast, When-e'er my steps these

p

What pleas-ing sad-ness fills my thought-ful breast, When-e'er . . my steps these

Grazioso. *p*

cres. *p*

vault-ed, vault-ed man-sions trace, Where, in their si-lent tombs, for

cres. *p*

vault-ed man-sions trace, Where, in their si-lent tombs, for

cres. *p*

vault-ed, vault-ed man-sions trace, Where, in their si-lent tombs, for

cres. *p*

vault-ed, vault-ed man-sions trace, Where, in their si-lent tombs, for

f

e - - ver rest The ho-nor'd ash-es of the Brit-ish race.

f

e - - ver rest The ho-nor'd ash-es of the Brit-ish race.

f

e - - ver rest The ho-nor'd ash-es of the Brit-ish race.

f

e - ver rest The ho-nor'd ash-es of the Brit-ish race.

GLEE for
Four Voices.

Breathe soft, ye winds.

Composed by
SAMUEL WEBBE

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Foultry: also in New York, at 1, Clinton Hall, Astor Place.

Andantino.

TREBLE.
Breathe soft, Breathe soft ye winds, ye wa - ters

ALTO,
Breathe soft, Breathe soft ye winds, ye wa - ters

TENOR,
(a slower).
Breathe soft, Breathe soft ye winds, ye wa - ters

BASS.
Breathe soft, Breathe soft ye winds, ye wa - ters

Accomp.
Andantino.

poco cres.

gent - ly flow, gent - ly flow, gent - ly, gent - ly flow,

gent - ly flow, . . . gent - ly flow, . . .

poco cres.

gent - ly flow, gent - ly flow, gent - ly flow, gent - ly, gent - ly flow, . . .

gent - ly flow, . . . gent - ly, gent - ly flow,

poco cres.

gent - ly flow, Shield her, ye trees, ye flow'rs around her grow, - -

gent - ly flow, Shield her, shield her, shield her, ye trees, ye

gently gent - ly flow, Shield her, ye trees, ye flow'rs around her

gent - ly flow, Shield her, ye trees, shield her ye trees, ye

BREATHE SOFT, YE WINDS.

The image shows a musical score for the song "The Rose Tree." It includes vocal parts for a soprano and a tenor, and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal staves.

Vocal Parts:

- Soprano:** a-round her grow, around her grow, around her grow, around her
- Tenor:** flow'rs a - - round her grow, a-round her grow, a-round her grow, a-round her

Piano Accompaniment:

- Right Hand:** flow'rs around her grow, a-round her grow, ye flow'rs a - - round her
- Left Hand:** Provides harmonic support with chords and moving lines.

Musical score for "The Wind" by Robert Schumann. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "grow, ye flow'rs a-round her grow. Breathe grow, ye flow'rs a-round her grow. Breathe soft ye winds, breathe grow, ye flow'rs a-round her grow. Breathe soft ye winds, breathe grow, ye flow'rs a-round her grow. Breathe soft ye winds, breathe". The score includes a first ending bracket for the final phrase.

2nd time.

grow. Ye Swains, I beg you pass in si - - lence by, my love in yon-der

2nd time.

grow. Ye Swains, I beg you pass in si - - lence by,

grow. . . . Ye Swains, . . . I beg you . . .

2nd time.

BREATHE SOFT, YE WINDS.

pass in si - lence by, my love in yon - der vale . . . a - -

vale a - - sleep doth lie, in yon - der vale a - -

my love a - - sleep doth lie, my love in yon - der vale a - -

pass in si - lence by, my love, in yon - der vale a -

poco cres. *p*

- - sleep doth lie; ye Swains, I beg you pass in si - lence

- - sleep doth lie; ye Swains, *poco cres.* I beg you pass *p* in si - lence

- - sleep doth lie; . . . ye Swains, I beg you, I beg you pass in si - lence

- - sleep doth lie; Ye swains, I beg you, I beg you pass in si - lence

poco piu forte. *tr*

by, my love in yon - der vale . . a - sleep . . doth lie.

by, my love in yon - der vale . . a - sleep . . doth lie.

by, my love in yon - der vale a - sleep, a - sleep doth lie.

by, my love in yon - der vale a - sleep doth lie.

MUSIC
WITH
SACRED WORDS,
FROM
VOLS. VII. AND VIII.
OF
THE MUSICAL TIMES.

Jubilate.

Full.

TRIBLE.
O be joy-ful in the Lord, all ye lands: serve the Lord with glad-ness, and

ALTO.
O be joy-ful in the Lord, all ye lands: serve the Lord with glad-ness, and

TENOR.
(Sve lower)
O be joy-ful in the Lord, all ye lands: serve the Lord with glad-ness, and

BASS.
O be joy-ful in the Lord, all ye lands: serve the Lord with glad-ness, and

ACCOMP.
[Piano accompaniment]

come before his pre-sence with a song. Be ye sure that the Lord he is God;

come before his pre-sence with a song. Be ye sure that the Lord he is God;

come before his pre-sence with a song. Be ye sure that the Lord he is God;

come before his pre-sence with a song. Be ye sure that the Lord he is God;

T.S.
[Piano accompaniment]

it is he that hath made us, and not we our-selves: We are his

it is he that hath made us, and not we our-selves: We are his

it is he that hath made us, and not we our-selves: We are his

it is he that hath made us, and not we our-selves: We are his

[Piano accompaniment]

Full.

peo-ple and the sheep of his pas - - - ture. O go your way in - to his

peo-ple and the sheep of his pas - - - ture. O go your way in - to his

peo-ple and the sheep of his pas - - - ture. O go your way in - to his

peo-ple and the sheep of his pas - - - ture. O go your way in - to his

Full.

gates with thanksgiv - ing, and in - to his courts with praise: be thank - ful un - to him,

gates with thanksgiv - ing, and in - to his courts with praise: be thank - ful un - to him,

gates with thanksgiv - ing, and in - to his courts with praise: be thank - ful un - to him,

gates with thanksgiv - ing, and in - to his courts with praise: be thank - ful un - to him,

and speak good of his Name. For the Lord is gra - cious, his mer - cy is

and speak good of his Name. For the Lord is gra - cious, his mer - cy is

and speak good of his Name. For the Lord is gra - cious, his mer - cy is

and speak good of his Name. For the Lord is gra - cious, his mer - cy is

p

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: e - ver - last - ing: and his truth en - dur - eth from ge - ne - ra - tion to ge - ne -

Four-part vocal setting and piano accompaniment. The lyrics are: - - ra - - tion. Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the. The word "Full." appears above the vocal staves and below the piano staff.

Four-part vocal setting and piano accompaniment. The lyrics are: Son: and to the Ho - ly Ghost; As it was in the be - gin - ning, is. The word "Full." appears below the piano staff.

now and e-ver shall be, world with-out end. A - men. A - men. A - men.

now and e-ver shall be, world with-out end. A - men. A - men. A - men.

now and e-ver shall be, world with-out end. A - men. A - men. A - men.

now and e-ver shall be, world with-out end. A - men. A - men. A - men.

Kyrie Eleeson.

TREBLE. Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

ALTO. Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

TENOR. (8ve. lower.) Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

BASS. Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

ACCOMP. *p*

Lord have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

Lord have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

Lord have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

Lord have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

p *f* *p*

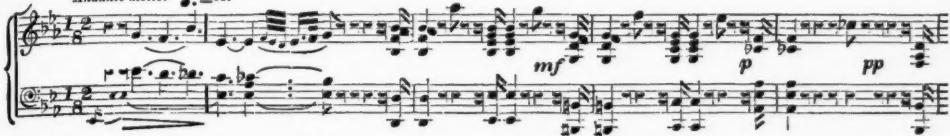
SOLO AND CHORUS,
for Treble voices.

Charity. (LA CARITA'.)

G. ROSSINI.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Andante molto. ♩. = 88.



1st Voice.

Do!

Strength of the ho - ly, Vir - tue di - vine, Thou on mankind dost be-nig-nant-ly
For - za dell' al - ma, O ca - ri - tà; Per te s'ac-cen - de l'u - ma-ni -

2nd Voice.

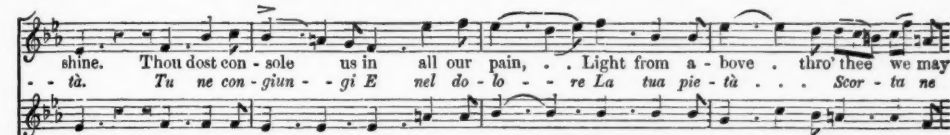
Do!

Strength of the ho - ly, Vir - tue di - vine, Thou on mankind dost be-nig-nant-ly
For - za dell' al - ma, O ca - ri - tà; Per te s'ac-cen - de l'u - ma-ni -

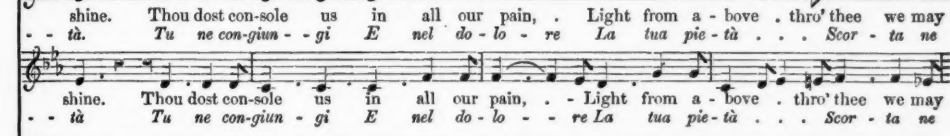
3rd Voice.

Do!

Strength of the ho - ly, Vir - tue di - vine, Thou on mankind dost be-nig-nant-ly
For - za dell' al - ma, O ca - ri - tà; Per te s'ac-cen - de l'u - ma-ni -



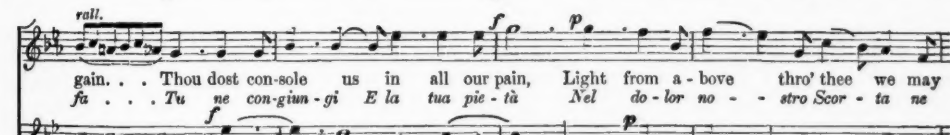
shine. Thou dost con - sole us in all our pain, . . . Light from a - bove . thro' thee we may
- - tà. Tu ne con - giun - - gi E nel do - lo - re La tua pie - tà . . . Scor - ta ne



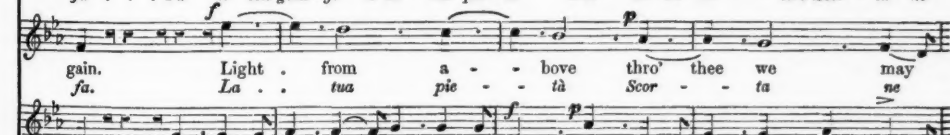
shine. Thou dost con - sole us in all our pain, . . . Light from a - bove . thro' thee we may
- - tà. Tu ne con - giun - - gi E nel do - lo - re La tua pie - tà . . . Scor - ta ne



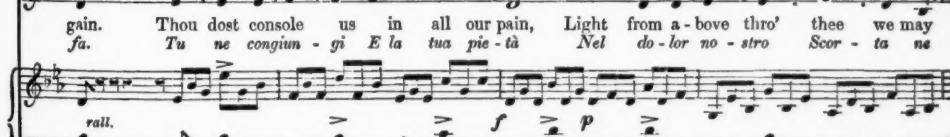
shine. Thou dost con - sole us in all our pain, . . . Light from a - bove . thro' thee we may
- - tà. Tu ne con - giun - gi E nel do - lo - re La tua pie - tà . . . Scor - ta ne



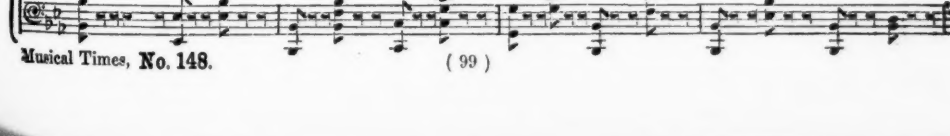
gain. . . Thou dost con - sole us in all our pain, Light from a - bove thro' thee we may
fa . . . Tu ne con - giun - gi E la tua pie - tà Nel do - lor no - - stro Scor - ta ne



gain. Light . from a - - bove thro' thee we may
fa. La . . tua pie - - tà Scor - - ta ne



gain. Thou dost console us in all our pain, Light from a - bove thro' thee we may
fa. Tu ne con - giun - gi E la tua pie - tà Nel do - lor no - stro Scor - ta ne



CHARITY. (LA CARITÀ.)

1st time.
gain.
fa.

SOLO.

Thou in thy na - ture God dost re - veal, Thou canst af - flic - tion e - ver .
 Tu Dio ne sco - pri Col tuo appa - rir Tu sai l'af - flit - to Come blan -

heal. Bless - ed is he who, led by thy might, Bears in his
 - - dir. Co - - lui ch'è pie - - no Del tuo fèr - vor Por - ta nel

bo - som celes - tial de - light, Bears in his bo - som celes - tial de - light . . .
 se - no Ce - les - te ar - dor. Por - ta nel se - no Ce les - te ar - dor . . .

REPEAT FROM

2nd time.
gain.
fa.

SOLO.

When on the earth thy reign shall pre - vail, . War's an - gry call shall no lon - ger a -
 Quan - do la ter - ra Te se - gui - rà Gri - do di guer - ra, no più non s'u -

CHARITY. (LA CARITÀ.)

vail; Am - bi - tion and an - ger then . . shall fall . . Thy gen - tle
dra L'or-go - gio e Fi - ra Al - lor . . ca - dran . . Da tuoi bei

pow - er shall con - quer all; war's ang - ry call shall no long - er a - vail . . .
no - - di Vin - ti sa - ran. Gri - do di guer - ra No - più - non su - daà . . .

REPEAT FROM

3rd time.
gain. Thou . . . canst af - flic - tion . . . e - ver heal. Bless - ed is he, who, led by thy
da. Tu . . . Dio ne scopri Col . . . tuo appa - rir, Tu sai l'af - flit - - to Come blan -

gain. Thou canst af - flic - tion e - ver heal. Bless - ed is he, who, led by thy
da. Tu Dio ne scopri Col tuo appa - rir, Tu sai l'af - flit - - to Come blan -

gain. Thou canst af - flic - tion e - ver heal. Bless - ed is he, who, led by thy
da. Tu Dio ne sco - pri Col tuo appa - rir, Tu sai l'af - flit - - to Come blan -

gain. Thou canst af - flic - tion e - ver heal. Blessed is he, blessed is he,
da. Tu Dio ne sco - pri Col tuo appa - rir All apparir Come blandir,

3rd time.
might, Bears in his bo - som ce - les - tial delight, Thou . . . canst af - flic - tion . . . e - ver
- dir, Tu sai l'af - flit - to Co - me blan - dir. Tu . . . Dio ne scopri Col . . . tuo appa -

might, led by thy might, Thou canst af - flic - tion e - ver
- dir, Co - - me blan - - dir, Tu Dio ne scopri All ap - pa -

might, led by thy might, Thou canst af - flic - tion e - ver
- dir, Co - - me blan - - dir, Tu Dio ne scopri All ap - pa -

led by thy might Thou canst af - flic - tion e - ver
Co - me blan - dir. Tu Dio ne scopri All ap - pa -

ff

CHARITY. (LA CARITÀ.)

heal; Bless - ed is he, who, led by thy might, Bears in his
 - rir, Tu sai l'af - flit - to Co-me blan-dir, Tu sai l'af -

heal; Bless - ed is he, who, led by thy might, led
 - rir, Tu sai l'af - flit - to Co-me blan-dir, Co - -

heal; Bless - ed is he, who, led by thy might, led
 - rir, Tu sai l'af - flit - to Co-me blan-dir, Co - -

heal; led by thy might, led by thy might.
 rir, All ap - pa-rir, Co-me blan-dir.

bo - - som ce - les - tial de-light, ce - les - tial de-light, ce - les - tial de -
 - flit - to . Come blan - - dir E con - so - - lar, E con - so - -

by thy might, ce - les - tial de-light, co - les - tial de -
 - me blan - - - - - dir E con - so - - lar, E con - so - -

by thy might, ce - les - tial de-light, ce - les - tial de -
 - me blan - - - - - dir E con - so - - lar, E con - so - -

led by thy might, ce - les - tial de-light ce - les - tial de -
 Co - me blan - - dir E con - so - - lar, E con - so - -

cres. - light. - - - - -

cres. - light. - - - - -

cres. - light. - - - - -

cres. - light. - - - - -

cres. - light. - - - - -

cres. - light. - - - - -

A Folio Edition is also published by J. Alfred Novello, price 1s.

Martin Luther's Hymn.

SOLO AND CHORUS.

AS SUNG BY MADAME CLARA NOVELLO.

Newly arranged, with a short Introductory Movement by V. NOVELLO.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

INTRODUCTION.

ORGAN.

Adagio.

Gt. Diaps.

8ves.

Ped.

tr.

ral.

LUTHER'S HYMN.

SOLO. TREBLE (or TENOR).

Great God, what do I see and hear! The end of things cre - a - - -

Stop Diapason.

- - ted; The Judge of man-kind does ap - - pear, On clouds of glo - ry

seat - - ed. The trum - pet sounds, the graves re - - store The dead which

they con - tain'd be - fore; Pre - pare my soul to meet him,

CHORUS.

CANTO. Great God, what do I see and hear! The end of things cre -

ALTO, or CANTO 2do. Great God, what do I see and hear! The end of things cre -

TENOR. Great God, what do I see and hear! The end of things cre -

BASS. Great God, what do I see and hear! The end of things cre -

ACCOMP. Full Organ. Trumpet swell. *ad lib.*

8ves.

LUTHER'S HYMN.

a - - - ted. The Judge of man-kind does ap - pear On clouds of

a - - - ted. The Judge of man-kind does ap - pear On clouds of

a - - - ted. The Judge of man-kind does ap - pear On clouds of

a - - - ted. The Judge of man-kind does ap - pear On clouds of

Trumpet. *ad lib.*

glo - ry seat - - ed. The trumpet sounds, the graves re - store The

glo - ry seat - - ed. The trumpet sounds, the graves re - store The

glo - ry seat - - ed. The trumpet sounds, the graves re - store The

glo - ry seat - - ed. The trumpet sounds, the graves re - store The

Trumpet. *ad lib.*

dead which they con-tain'd be - fore. Pre - pare my soul to meet Him.

dead which they contain'd be - fore. Pre - pare my soul to meet Him.

dead which they con-tain'd be - fore. Pre - pare my soul to meet Him.

dead which they con-tain'd be - fore. Pre - pare my soul to meet Him.

Trumpet. *dim.*

A Folio Edition is also published by J. Alfred Novello, price 9d.

TRIO from the Oratorio of
'St. Polycarp.'

In the sight of the unwise.

Composed by the Rev. Sir
F. G. OUSELEY, M.A.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 85, Poultry; also in New York,

Andante. Met. J = 116.

1st TREBLE. In the sight of the un - wise . . he seem - ed to die, and

2nd TREBLE. In the sight of the un - wise . . he seem - ed to die, and

3rd TREBLE. In the sight of the un - wise he seem - ed to die, and

ACCOMP. *Andante.*
J = 116.

his de - - par - ture is ta - ken for mi - se-ry ;

his de - - par - ture is ta - ken for mi - se-ry ;

his de - - par - ture is ta - ken for mi - se-ry ; but he is at

but he is at peace, . . he

but he is at peace, he

peace, he is at peace, he

IN THE SIGHT OF THE UNWISE.

is . . at peace. In the sight of the un - wise he seem - ed to
 is . . at peace. In the sight of the un - wise . . . he seem - ed to
 is . . at peace. In the sight of the un - wise he seem - ed to

die, In the sight of the un - wise . . . he seem - ed to
 die, In the sight of the un - wise, . . . of the un -
 die, In the sight of the un -

die, and his . . . de - par - ture, and
 - wise he seem - ed to die, . . . and his . . . de -
 - wise he seem - ed to die, . . . he seem - ed to

his . . . de - par - ture is ta - ken for mi - se - ry ; . . . but
 - par - ture is ta - ken for mi - se - ry, for mi - se - ry ; but
 die, and his . . . de - par - ture is ta - ken for mi - se - ry ; but

IN THE SIGHT OF THE UNWISE.

he is at peace! In the sight of the un-wise . . . he

he is at peace! In the sight of the un-wise . . . he

he is at peace! In the sight of the un-wise he

seem - ed to die, and his de - par - ture is ta - ken for mi - se - ry; but

seem - ed to die, and his de - par - ture is ta - ken for mi - se - ry;

seem - ed to die, and his de - par - ture is ta - ken for mi - se - ry;

he is at peace, but he is at peace, he is at peace, he

but he is at peace, he is at peace, he

but he is at peace, he

is . . . at peace!

is . . . at peace!

is . . . at peace!

*

A Folio Edition is also published by J. Alfred Novello, price 1s.

This bar may be played to conclude the Trio, when the Chorus following is not performed.

Hymn, Composed by the
REV. M. MADAN.

Before Jehovah's awful throne.

Newly Arranged by
VINCENT NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

TREBLE.
ALTO.
TENOR,
(Sopr. lower.)
BASS.
ACCOMP.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy,
Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy,
Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy,
Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy,

Know that the Lord is God a - lone; He can cre - ate . . and He des - troy,
Know that the Lord is God a - lone; He can cre - ate . . and He des - troy,
Know that the Lord is God a - lone; He can cre - ate . . and He des - troy,
Know that the Lord is God a - lone; He can cre - ate . . and He des - troy,

He can cre - ate . . and he des - troy. His sov' - reign pow - er with - out our aid,
He can cre - ate . . and he des - troy. His sov' - reign pow - er with - out our aid,
He can cre - ate . . and he des - troy. His sov' - reign pow'r with - out our aid,
He can cre - ate . . and he des - troy. His sov' - reign pow'r with - out our aid,

BEFORE JEHOVAH'S AWFUL THRONE.

Made us of clay, and form'd us men; And when like wan - d'ring sheep we stray'd,

Made us of clay, and form'd us men; And when like wan - d'ring sheep we stray'd,

Made us of clay, and form'd us men; And when like wan - d'ring sheep we stray'd,

Made us of clay, and form'd us men; And when like wan - d'ring sheep we stray'd,

He brought us to . . His fold a - gain, He brought us to . . His fold a - gain.

He brought us to His fold a - gain, He brought us to His fold a - gain.

He brought us to His fold a - gain, He brought us to His fold a - gain.

He brought us to His fold a - gain, He brought us to His fold a - gain.

mf
We'll crowd thy gates with thank - - ful songs, High as the Heav'ns our

We'll crowd thy gates with thank - - ful songs, High as the Heav'ns our

We'll crowd thy gates with thank - ful songs, High as the Heav'ns our

We'll crowd thy gates with thank - ful songs, High as the Heav'ns our

BEFORE JEHOVAH'S AWFUL THRONE.

vo - ces raise, And earth, and earth, with her . . ten thou - sand, thou - sand tongues,
 voi - ces raise, And earth, and earth, with her . . ten thou - sand, thou - sand tongues,
 voi - ces raise, And earth, and earth, with her ten thou - sand, thou - sand tongues,
 voi - ces raise, And earth, and earth, with her . . ten thou - sand, thou - sand tongues,

Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall
 Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall
 Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise,
 Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall

fill, shall fill thy courts with sound - ing praise. Wide, wide as the world is thy com -
 fill, shall fill thy courts with sound - ing praise. Wide, wide as the world is thy com -
 Shall fill, shall fill thy courts with sound - ing praise. Wide, wide as the world is thy com -
 fill, shall fill thy courts with sound - ing praise. Wide, wide as the world is thy com -

BEFORE JEHOVAH'S AWFUL THRONE.

[illegible]

A Folio Edition of this Hymn is published by J. Alfred Novello, price 6d.

Musical Times, No. 153.

(112)

ANTHEM.

Turn thy face from my sins,*

Composed by
THOMAS ATTWOOD.

London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Voice. *Larghetto. Solo.*

Turn thy face from my sins, and put out all my mis-deeds.

ACCOMP. *Diapasons.*

$\text{♩} = 60.$

Make me a clean heart, O God, and re-new a right spi-rit within me, re - new, re - new

re - new, re - new a right spi - rit with - in me, re - new a right spi - rit with-in . . me.

SEMI-CHORUS.

TREBLE. Turn thy face from my sins, . . and put out all my mis - deeds. . Make me a

ALTO. Turn thy face from my sins, . . and put out all my mis - deeds. . Make me a

TENOR, (8ve. lower.) Turn thy face from my sins, . . and put out all my mis - deeds. . Make me a

BASS. Turn thy face from my sins, . . and put out all my mis - deeds. . Make me a

ACCOMP.

Inserted in the *Musical Times* from the *Sacred Minstrelsy*, by the kind permission of WILLIAM AYATON, Esq.

TURN THY FACE FROM MY SINS.

clean heart, O God! . . and re-new a right spi-rit within me, re - new, re - new, re -

clean heart, O God! . . and re-new a right spi-rit within me, re - new, re -

clean heart, O God! . . and re-new a right spi-rit within me, re - new, re -

clean heart, O God! . . and re-new a right spi-rit within me, re - new, re - new, re -

- - - new, re - new a right spi-rit with - in me, re - new a right spi - rit with-in . . me.

- - - new, re - new a right spi-rit with - in me, re - new a right spi - rit with-in . . me.

- - - new, re - new a right spi-rit with-in . . me, re - new a right spi - rit with-in . . me.

- - new, a right spirit a right spi-rit with - in me, re - new a right spi - rit with - in me.

Solo.

Cast me not a - way, a - way from thy pre-sence, and take not thy ho - ly

TURN THY FACE FROM MY SINS.

spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from me.

SEMI-CHORUS.

Cast me not a - way, . . a - way from thy pre - sence, and take not thy ho - ly

Cast me not a - way, . . a - way from thy pre - sence, and take not thy ho - ly

Cast me not a - way, . . a - way from thy pre - sence, and take not thy ho - ly

Cast me not a - way, . . a - way from thy pre - sence, and take not thy ho - ly

2nd time Largo.

spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from me.

spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from me.

spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from me.

spi - rit from me, thy ho - ly spi - rit from me.

Composed by DR. BOYCE,

Here shall soft Charity repair.

Arranged for Four Voices
from the celebrated Duet,
by DR. CHARD.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

Larghetto moderato.

ALTO.
TENOR,
(8ve lower.)
1st BASS,
or
2d TENOR.
2nd BASS.
ACCOMP.

Here soft Cha-ri-ty re - pair, and
Here, here shall soft Cha - ri - ty re - pair, re - pair, and
Here, soft Cha-ri-ty re - pair,
Here, here shall soft Cha - ri - ty re - pair, and break the bonds of
break the bonds of grief, Down the har - row'd couch of care, Man to
break the bonds of grief, the couch of care,
Down the har - row'd couch of care, of care,
grief, Down the har - row'd couch of care, of care,
man must bring re - lief, man to man must bring re - - lief.
must bring re - lief, man to man must bring re - - lief.
Man to man must bring re - - lief.
Man to man . . must bring re - lief, must bring re - - lief.

HERE SHALL SOFT CHARITY REPAIR.

Here, here shall soft Cha - ri - ty re - pair, and break the bonds of

Here, shall soft Cha - ri - ty re - pair, soft Cha - ri - ty re - pair,

Here, here shall soft Cha - ri - ty re - pair, soft Chari - ty re - pair,

Here shall soft Cha - ri - ty re - pair, re - pair, re - - -

grief, Down the har-row'd couch of care, Man to man

the bonds of grief, of care, of care, . . .

the bonds of grief, of care, the har-row'd couch of care, Man to man must

- pair, Down the har-row'd couch of care, the har - row'd couch of care,

must bring re - lief, Man to man must bring re - lief.

Man to man must bring re - lief.

bring re - lief, Man to man must bring re - lief. Here shall soft Cha - ri - ty, soft

Man to man, Man to man must bring re - lief. Here shall soft Cha - ri - ty, soft

HERE SHALL SOFT CHARITY REPAIR.

and break the bonds, the bonds of grief;
 and break the bonds, the bonds of grief; Down . . .
 Cha - ri - ty re - pair, the bonds of grief, the bonds of
 Cha - ri - ty re - pair, the bonds of grief, the bonds of
 Down the harrow'd couch of care, the couch of
 . . . the harrow'd couch of care, Down . . . the harrow'd couch of
 grief, Down . . . the harrow'd couch of care, Down the harrow'd couch of
 grief, Down, down the harrow'd couch of care,
 care, Man must bring re - lief, Man to man . . . must bring re - lief.
 care, Man to man must bring re - lief, Man to man . . . must bring re - lief.
 care, Man to man . . . must bring re - lief.
 Man to man, Man to man, to man . . . must bring re - lief.

How amiable are thy dwellings.

Full Anthem for four voices.

Composed by V. RICHARDSON.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Psalm lxxxiv. 1. 2. 4.

TREBLE.
O how a - mia - ble are thy dwell - ings, thou Lord of

ALTO, OR
2nd TREBLE.
O how a - mia - ble are thy dwell - ings, thou Lord of

TENOR,
(8ve lower.)
O how a - mia - ble are thy dwell - ings, thou Lord of

BASS.
O how a - mia - ble are thy dwell - ings, thou Lord God of

ACCOMP.

Hosts. My soul hath a de - sire and long - ing to en - ter, to

Hosts. My soul hath a de - sire and long - ing to en - ter, to

Hosts. My soul hath a de - sire and long - ing to en - ter, to

Hosts. My soul hath a de - sire and long - ing to en - ter, to

en - ter in - to the courts of . . . the Lord: My heart and my

en - ter in - to the courts of the . . . Lord: My heart and my

en - ter in - to the courts of the Lord: My heart and my

en - ter in - to the courts of the Lord: My heart and my

O HOW AMIABLE ARE THY DWELLINGS.

flesh re - joice, re - joice in
 flesh re - joice, re - joice, . . . re - joice in
 flesh re - joice, re - joice, re - joice in
 flesh re - joice, re - joice, re - joice in the

the liv - ing God. Bless - ed are they that dwell in thy house: they will
 the liv - ing God. Bless - ed are they that dwell in thy house: they will
 the liv - ing God. Bless - ed are they . . that dwell in thy house: they will
 the liv - ing God. Bless - ed are they that dwell in thy house: they will

al - way be prais - ing thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -
 al - way be prais - ing . . thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -
 al - way be prais - ing . . thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -
 al - way be prais - ing thee, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

O HOW AMIABLE ARE THY DWELLINGS.

le - lu - jah. Bless - ed are they that dwell in thy house: they will al - way be

le - lu - jah. Bless - ed are they that dwell in thy house: they will al - way be

le - lu - jah. Bless - ed are they that dwell in thy house: they will al - way be

le - lu - jah. Bless - ed are they that dwell in thy house: they will al - way be

prais - ing thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah

prais - ing thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah

prais - ing thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah

prais - ing thee. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

A Folio copy is published by J. Alfred Novello, price 6d.

Blessed for eber are they that die trusting in God.

Quartet and Chorus from Spohr's Oratorio,

"The Last Judgment."

The Accompaniment arranged
by VINCENT NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

SOPRANO. *SOLI. p Adagio* ♩ = 72.
Bless - - ed for e - - ver are they that die

ALTO. *SOLI. p*
Bless - - ed for e - - ver are they that die . .

TENOR, Svc. lower. *SOLI. p*
Bless - - ed for e - - ver are they that die

BASS. *SOLI. p*
Bless - - ed for e - - ver

ACCOMP. *Adagio. p* ♩ = 72.

trust-ing in God, Yea, bless - ed for e - ver are they that die in the

trust-ing in God, Yea, bless - ed for e - ver are they that die in the

trust-ing in God, Yea, bless - ed for e - ver are they that die in the

are they that die in the

Lord, From henceforth they rest, they rest from their la - bors, they rest from their

Lord, I rom henceforth they rest, from henceforth they rest from their

Lord, From henceforth, from henceforth they rest from their

Lord, From henceforth they rest from their

BLESSED FOR EVER ARE THEY THAT DIE TRUSTING IN GOD.

la - bors; that sleep in Je - sus God will

la - bors; for them that sleep, that sleep in Je - sus God will

la - bors; for them that sleep, that sleep in Je - sus God will

la - bors; for them that sleep, that sleep in Je - sus God will

bring with him. Bless - ed for e - ver are they that die

bring with him. Bless - ed for e - ver are they that die

bring with him. Bless - ed for e - ver are they that die

bring with him. Bless - ed for e - ver

trust - ing in God, Yea, bless - ed for e - ver are they that die in the

trust - ing in God, Yea, bless - ed for e - ver are they that die in the

trust - ing in God, Yea, bless - ed for e - ver are they that die in the

are they that die in the

BLESSED FOR EVER ARE THEY THAT DIE TRUSTING IN GOD.

SOLI. *pp* Blessed, Oh bless-ed are they that sleep in Je - sus, thy
SOLI. *pp* Bless-ed, Oh bless-ed are they that sleep in Je - sus, they
SOLI. *pp* Bless-ed, Oh bless-ed are they that sleep in Je - sus, they
SOLI. *pp* Bless-ed, Oh bless-ed are they that sleep in Je - sus, they
Coro. *pp* Lord, for e-ver and e-ver - more, for e-ver and e-ver -
Coro. *pp* Lord, for e-ver and e-ver - more, for e-ver and e-ver -
Coro. *pp* Lord, for e-ver and e-ver - more, for e-ver and e-ver -
Coro. *pp* Lord, for e-ver and e-ver - more, for e-ver and e-ver -
Coro. *pp* Lord, for e-ver and e-ver - more, for e-ver and e-ver -
rest from their la - bor for e-ver - more.
rest from their la - bor for e-ver - more.
rest from their la - bor for e-ver - more.
rest from their la - bor for e-ver - more.
- more, for e-ver and e-ver - more, they rest for e - ver - more.
- more, for e-ver and e-ver - more, they rest for e - ver - more.
- more, for e-ver and e-ver - more, they rest for e - ver - more.
- more, for e-ver and e-ver - more, they rest for e - ver - more.
- more, for e-ver and e-ver - more, for e - ver - more.
pp

Composed by MARCELLO.

Lord our Governor.

Arranged by
J. L. HOPKINS, Mus. Bac., Organist
to the University and Trinity
College, Cambridge.

SOLO FOR TREBLE OR TENOR, WITH CHORUS.

[London: J ALFRED NOVELLO, 69, Dean Street, Soho, & Poultry; also in New York.]

Moderato. *Psalm viii, v. 1, 2, 4, 9.*

ACCOMP.
Met. ♩ = 116.

Solo.
O Lord our Governor,

O how excellent is thy name, O how excellent is thy name

in all the world: O how ex-cel-lent in all the world:

CHORUS. Solo.

SOPRANO.
O how ex-cel-lent in all the world: O Lord our Governor,

ALTO.
O how ex-cel-lent in all the world:

TENOR,
(Sve. lower.)
O how ex-cel-lent in all the world:

BASS.
O how ex-cel-lent in all the world:

ACCOMP.
Full. *p*

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato' and the metronome is set to 116. The score begins with an instrumental introduction. The vocal part is for a solo voice (Treble or Tenor) and a four-part chorus (Soprano, Alto, Tenor, Bass). The lyrics are from Psalm viii, verses 1, 2, 4, and 9. The score includes dynamic markings such as 'p' (piano) and 'Full.' (full). The piano part features a steady accompaniment with some melodic lines. The vocal parts enter with the lyrics 'O Lord our Governor' and 'O how excellent is thy name'. The chorus part enters with 'O how ex-cel-lent in all the world:'. The score concludes with a final piano accompaniment.

O LORD OUR GOVERNOR.

O . . . how ex-cel-lent, O . . . how ex-cel-lent is . . . thy name

in all the world: how ex-cel-lent is thy name in all the world: *ritard.*

Chorus.

O Lord our Governor, O how excellent is . . thy name, is . . thy
O Lord our Governor, O how excellent is . . thy name, is . . thy
O Lord our Governor, O how excellent is thy name, is thy
O Lord our Governor, O how excellent is . . thy name, is thy

name in all the world, how ex-cel-lent is thy name in all the world:
name in all the world, how ex-cel-lent is thy name in all the world:
name in all the world, how ex-cel-lent is thy name in all the world:
name in all the world, how ex-cel-lent is thy name in all the world:

O LORD OUR GOVERNOR.

Solo.

O Lord our Go - - ver - - nor, how ex - cellent

Ritard. *Chorus.*

is thy name in all the world : how ex - cellent is thy name in all the world.
How ex - cellent is thy name in all the world.
How ex - cellent is thy name in all the world.
How ex - cellent is thy name in all the world.

colla voce.

RECIT.

Out of the mouth of ve - ry babes and suck - lings hast thou or -

- dain - ed strength, be - cause of thine e - ne - mies, be - cause of thine e - ne - mies :

that thou mightest still the fruitless rage of the e - ne - my, and the a - ven - ger.

O LORD OUR GOVERNOR.

Andante.

What is a mortal, O . . . Je - hovah, that thou art mindful, art mindful of him:

p

and the Son of a mortal, that thou vi - sit - est him, vi - sit - est him?

that thou art mindful, art mindful of him:

mf

and the son of a mortal, that thou vi - sit - est him, vi - sit - est him?

ritard.

Tempo 1mo.

f

Solo.

O Lord our Go - vernor, O how ex - cellent is thy name,

p

O LORD OUR GOVERNOR.

O how ex-cel-lent is thy name in all the world: O how

CHORUS.
ex-cel-lent in all the world: O how ex-cel-lent in all the world.
O how ex-cel-lent in all the world.
O how ex-cel-lent in all the world.
O how ex-cel-lent in all the world.

SOLO.
O Lord our Governor, O . . how ex-cel-lent, O . . how ex-cel-lent is . . thy

name in all the world, *ritard.* how ex-cel-lent is thy name in all the world:

CHORUS.
O Lord our Go-vernor, O how ex-cel-lent is thy name, is thy
O Lord our Go-vernor, O how ex-cel-lent is thy name, is thy
O Lord our Go-vernor, O how ex-cel-lent is thy name, is thy
O Lord our Go-vernor, O how ex-cel-lent is thy name, is thy

O LORD OUR GOVERNOR.

name in all the world, how ex-cel-lent is thy name in all the world.

name in all the world, how ex-cel-lent is thy name in all the world.

name in all the world, how ex-cel-lent is thy name in all the world.

name in all the world, how ex-cel-lent in thy name in all the world.

Solo.

O Lord our Go - - - ver - - - nor, how ex - cel-lent

pp

ritard. *CHORUS.*

is thy name in all the world: how ex-cel-lent is thy name in all the world.

how ex-cel-lent is thy name in all the world.

how ex-cel-lent is thy name in all the world.

how ex-cel-lent is thy name in all the world.

how ex-cel-lent is thy name in all the world.

Full.

col voce.

Full.

For Four Voices.
Composed by PERGOLESI.

Pergolesi's Gloria.

(WITH ENGLISH WORDS.)

The Organ part by
VINCENT NOVELLO.

THE ANGELS' SONG (from the Gospel of St. Luke, chap ii., v. 14.) FOR CHRISTMAS.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Allegro.
SOLI.

Soprano. Glo - - ry to God . . . in the . . . highest, . . . Glo-ry to God in the highest,

Alto. Glo - - ry to God . . . in the . . . highest, . . . Glo-ry to God in the highest,

Tenor. (two lower.)

Bass.

Accomp. *Swell Hautboy.*
p
Choir Bass.

Tutti.
Glo - ry, Glo - ry to God . . in the . . high-est, . . Glory to God in the highest, Glo - ry,
Tutti.
Glo - ry, Glo - ry to God . . in the highest, . . Glo-ry to God in the highest, Glo - ry
Tutti.
Glo - ry to God in the high-est, Glo-ry to God in the highest, Glo - ry
Tutti.
in the highest, Glo - ry to God in the highest, Glo - ry

Full without reeds.
Ped. *8ves.*

SOLI.
Glo - ry to God . . in the high-est, . . Glo-ry to God in the highest, Glo - ry, Glo - -
SOLI.
Glo - ry to God . in the high-est, . Glo-ry to God in the highest, Glo - ry, Glo - -
Glo - ry to God . . in the . . high-est, . . Glo-ry to God in the highest, Glo - ry,
Glo - - - - - ry to God in the highest, Glo - ry, *Swell.*
p
Ped. *8ves.* Choir.

PERGOLESI'S GLORIA.

TUTTI. **SOLI.**
 ry to God in the high-est, Glo
 ry to God in the high-est, Glo
 to God in the high-est,
 to God in the high-est,
Choir.
f *p*
TUTTI.
 ry to God in the highest, Glo - ry to God . . in the . .
 ry to God in the highest, Glo - ry to God in the . .
 ry to God in the highest, Glo - ry to God . . in the . .
 to God in the highest, Glo - ry to God . . in the . .
 Add Reeds.
 Full. *ff*
 Ped.
 high-est, . . Glo-ry to God in the highest, Glo - ry, Glo - - ry,
SOLI.
 high-est, . . Glo-ry to God in the highest, Glo - ry, Glo - - ry, Glo - ry . . to God . .
SOLI.
 high-est, . . Glo-ry to God in the highest, Glo - ry, Glo - - ry, Glo - ry to God . .
SOLI.
 - - - ry to God in the highest, Glo - ry, Glo - - ry, Glo - - -
 Swell.
p
 8ves.

PERGOLESI'S GLORIA.

Tutti.
in the highest, Glo - ry, Glo - ry,
Tutti.
in the . . high - est, in the highest, Glo - ry, Glo - ry,
Tutti.
in the . . high - est, in the highest, Glo - ry, Glo - ry,
Tutti.
- - - - - ry, in the highest, Glo - ry, Glo - ry,
Sves.

Tutti.
Peace, .
Tutti.
Peace, .
Tutti.
Peace, .
Tutti.
and on earth peace, good-will toward, Peace.
Soft Ped.

Peace . . . on earth, Good - - will, Good - - will, Good -
Peace . . . on earth, Good - - will, Good - - will, Good -
Peace . . . on earth, Good - - will, Good - - will, Good -
Peace . . . on earth, Good - - will, Good - - will, Good -

PERGOLESI'S GLORIA.

will to - - ward men! *ff* Glo - ry in the high - est, in the highest, Glo-ry

will to - - ward men! *ff* Glo - ry in the high - est, in the highest, Glo-ry

will to - - ward men! *ff* Glo - ry in the high - est, in the highest, Glo-ry

will to - - ward men! *ff* Glo - - - - - ry, Glo-ry

ff

8ves.

to God in the high - est, *p* Peace, . . . Peace on

to God in the high - est, *p* Peace, . . . Peace on

to God in the high - est, *p* Peace, . . . Peace on

to God in the high - est, and on earth Peace, . . . Peace on

p

Choir.

SOLI. earth. *p* Glo - ry in the highest, *TUTTI.* Glo - ry

SOLI. earth. *p* Glo - ry in the highest, *TUTTI.* Glo - ry

SOLI. earth, in the high *p* est, *TUTTI.* Glo - ry

earth, *p* Glo - -

Swell.

Full.

Ped.

PERGOLESI'S GLORIA.

in the . . high est, in the highest; Glo-ry to God in the high - est; Glo - - ry.

in the . . high-est, in the highest; Glory to God in the high - est; Glo - - ry.

in the highest, in the highest; Glory to God in the high - est; Glo - - ry.

ry; Glo-ry to God in the high - est; Glo - - ry.

Peace and good-will, Peace to - ward men, Good - - will, . .

Peace and good-will, Peace to - ward men, Good - - will, . .

Peace and good-will, Peace to - ward men, Good - - will, . .

Peace and good-will, Peace to - ward men, Good - - will, . .

good - - - will . . . to - - ward men! Peace! Peace!

good - - - will . . . to - - ward men! Peace! Peace!

good - - - will . . . to - - ward men! Peace! Peace!

good - - - will . . . to - - ward men! Peace! Peace!

© come, all ye Faithful.

(ADESTE FIDELES.)

CHRISTMAS HYMN,
for Four Voices,

Arranged by
VINCENT NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

VOICE. INTRODUCTION.* 17 SOLO.—SOPRANO.

O come, all ye faith-ful,
A - des - te fi - de - les,
Swell 2 Diapasons.

ACCOMP. Andante Grazioso. 17

Dulciana.
hr

en - ter now the tem - ple, which here our great God has made for all who Him serve;
le - ti - tri - um - phan - tes, ve - ni - te, ve - ni - te in Beth - le - hem;

Raise we our voi - ces, joy - ful in thanksgiv - ing, With cheerful a - do - ra - tion, with
Na - tum vi - de - te, re - gem an - ge - lo - rum, Ve - ni - te a - do - re - mus, ve -

cheer-ful a - do - ra - tion, with cheer-ful a - do - ra - tion, thus praise we the Lord.
- ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

8ves.

TUTTI.—SOPRANO. SOLO.

Raise we our voi - ces, joy - ful in thanks - giv - ing, With cheerful a - do - ra - tion, with
Na - tum vi - de - te, re - gem an - ge - lo - rum, Ve - ni - te a - do - re - mus, ve -

ALTO.

Raise we our voi - ces, joy - ful in thanks - giv - ing,
Na - tum vi - de - te, re - gem an - ge - lo - rum,

TEKOR. (Sve. lower.)

Raise we our voi - ces, joy - ful in thanks - giv - ing,
Na - tum vi - de - te, re - gem an - ge - lo - rum,

BASS.

Raise we our voi - ces, joy - ful in thanks - giv - ing,
Na - tum vi - de - te, re - gem an - ge - lo - rum,

Full to 15.

Pedals 8ves.

* The Organ Accompaniment contained in this Edition is intended for use only when the Orchestral parts are omitted: but when the Hymn is performed with the full band, a different Organ Accompaniment is necessary, which will be found printed separately; also, when accompanied with the band, there is an introductory Symphony, consisting of twenty bars (see small notes above), but which Symphony is to be omitted when the band is not used.

Musical Times, No. 166.

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

Tutti.

cheer-ful a-do-ra-tion, With cheer-ful a-do-ra-tion thus praise we the Lord.
 - ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

Tutti.

With cheer-ful a-do-ra-tion thus praise we the Lord.
 Ve-ni-te a-do-re-mus Do-mi-num.

Tutti.

With cheer-ful a-do-ra-tion thus praise we the Lord.
 Ve-ni-ts a-do-re-mus Do-mi-num.

Tutti.

With cheer-ful a-do-ra-tion thus praise we the Lord.
 Ve-ni-te a-do-re-mus Do-mi-num.

Sves.

Duet. - Tenor and Bass.

2. Come, let us wor-ship our dear Lord and Sa-vi-our, Who gave his precious self, the
 2. De-um de De-o, Lu-men de lu-mi-ne, Ges-tant Pu-el-la

2. Come, let us wor-ship our dear Lord and Sa-vi-our, Who gave his precious self, the
 2. De-um de De-o, Lu-men de lu-mi-ne, Ges-tant Pu-el-la

p

Sves.

fr

sin-ner to save; Grate-ful de-vo-tion of-fer we un-to him, With cheerful a-do-
 ra-tion, with cheerful a-do-ra-tion thus praise we the Lord.
 re-mus, ve-ni-te a-do-re-mus, ve-ni-te a-do-re-mus Do-mi-num.

sin-ner to save; Grate-ful de-vo-tion of-fer we un-to him,
 ra-tion, with cheerful a-do-ra-tion thus praise we the Lord.
 re-mus, ve-ni-te a-do-re-mus, ve-ni-te a-do-re-mus Do-mi-num.

Sves.

fr

sin-ner to save; Grate-ful de-vo-tion of-fer we un-to him, With cheerful a-do-
 ra-tion, with cheerful a-do-ra-tion thus praise we the Lord.
 re-mus, ve-ni-te a-do-re-mus, ve-ni-te a-do-re-mus Do-mi-num.

sin-ner to save; Grate-ful de-vo-tion of-fer we un-to him,
 ra-tion, with cheerful a-do-ra-tion thus praise we the Lord.
 re-mus, ve-ni-te a-do-re-mus, ve-ni-te a-do-re-mus Do-mi-num.

Sves.

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

TUTTI.
 Grate-ful de-vo-tion of-fer we un-to him;
 De-um ve-rum, Ge-ni-tum non fac-tum;

TUTTI.
 Grate-ful de-vo-tion of-fer we un-to him;
 De-um ve-rum, Ge-ni-tum non fac-tum;

TUTTI. **SOLO.**
 Grate-ful de-vo-tion of-fer we un-to him; with cheerful a-do-ra-tion, with
 De-um ve-rum, Ge-ni-tum non fac-tum; Ve-ni-te a-do-re-mus, ve-

SOLO.
 Grate-ful de-vo-tion of-fer we un-to him; With
 De-um ve-rum, Ge-ni-tum non fac-tum; ve-

f *p*
 Ped. Svcs. Svcs.

TUTTI. *hr*
 With cheer-ful a-do-ra-tion thus praise we the Lord.
 Ve-ni-te a-do-re-mus Do-mi-num.

TUTTI. *hr*
 With cheer-ful a-do-ra-tion thus praise we the Lord.
 Ve-ni-te a-do-re-mus Do-mi-num.

TUTTI.
 cheer-ful a-do-ra-tion, with cheer-ful a-do-ra-tion thus praise we the Lord.
 -ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

TUTTI.
 cheer-ful a-do-ra-tion, with cheer-ful a-do-ra-tion thus praise we the Lord.
 -ni-te a-do-re-mus, Ve-ni-te a-do-re-mus Do-mi-num.

f
 Svcs.

TRIO.—COUNTER TENOR, TENOR, AND BASS. *hr*

3. E-ver sin-cere-ly of-fer-ing our ho-mage To our be-nign for-giv-ing Lord and
 3. Can-tet nunc I-o, cho-rus an-ge-lo-rum, Can-tet nunc au-la-cæ-les-ti-
The Melody.

3. E-ver sin-cere-ly of-fer-ing our ho-mage To our be-nign for-giv-ing Lord and
 3. Can-tet nunc I-o, cho-rus an-ge-lo-rum, Can-tet nunc au-la-cæ-les-ti-

3. E-ver sin-cere-ly of-fer-ing our ho-mage To our be-nign for-giv-ing Lord and
 3. Can-tet nunc I-o, cho-rus an-ge-lo-rum, Can-tet nunc au-la-cæ-les-ti-

p

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

God : Bless him for e - - ver, sing his praise e - ter - nally, we praise thee, with
 - - um : Glo - - - ri - a in ex - cel - sis De - o ; Ve - ni - - te, ve -

God : Bless him for e - - ver, sing his praise e - ter - nally, with cheerful a - do - ra - tion, with
 - - um : Glo - - - ri - a in ex - cel - sis De - o ; Ve - ni - te a - do - re - mus, ve -

God : Bless him for e - - ver, sing his praise e - ter - nally, with cheerful a - do - ra - tion we
 - - um : Glo - - - ri - a in ex - cel - sis De - o ; Ve - ni - te a - do - re - mus, ve -

dim. *p*

cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.
 - - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, Do - - mi - num.

cheerful a - do - ra - tion, with cheerful a - do - ra - - tion thus praise we the Lord.
 - - ni - te a - do - re - mus, ve - ni - te a - do - re - - mus, Do - - mi - num.

praise thee, with cheerful a - do - ra - tion thus praise we the Lord.
 - - ni - - te, ve - ni - te a - do - re - mus Do - - mi - num.

8ves.

TUTTI.
 Bless him for e - - ver, sing his name e - ter - nally;
 Glo - - - ri - a in ex - cel - sis De - o ;

TUTTI. **SOLO.**
 Bless him for e - - ver, sing his name e - ter - nally; We praise thee with
 Glo - - - ri - a in ex - cel - sis De - o ; Ve - ni - - te, ve -

TUTTI. **SOLO.**
 Bless him for e - - ver, sing his name e - ter - nally; With cheerful a - do - ra - tion, with
 Glo - - - ri - a in ex - cel - sis De - o ; Ve - ni - te a - do - re - mus, ve -

TUTTI. **SOLO.**
 Bless him for e - - ver, sing his name e - ter - nally; With cheerful a - do - ra - tion, we
 Glo - - - ri - a in ex - cel - sis De - o ; Ve - ni - te a - do - re - mus, ve -

p

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

TUTTI.

with cheerful a - do - ra - tion thus praise we the Lord.
 ve - ni - te a - do - re - mus Do - mi - num.

TUTTI.

cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.
 - - ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

TUTTI.

cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.
 - - ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

TUTTI.

praise thee, with cheerful a - do - ra - tion thus praise we the Lord.
 - - ni - te, ve - ni - te a - do - re - mus Do - mi - num.

Sves.

QUARTETT.
p SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re - ceive our ear - nest fer - vent
 4. Er - go qui na - tus di - e ho - di - er - na, Je - su ti - bi sit Glo - ri -

p SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re - ceive our ear - nest fer - vent
 4. Er - go qui na - tus di - e ho - di - er - na, Je - su ti - bi sit Glo - ri -

p SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re - ceive our ear - nest fer - vent
 4. Er - go qui na - tus di - e ho - di - er - na, Je - su ti - bi sit Glo - ri -

p SOLI.

4. Glo - ri - ous, e - ter - nal, mer - ci - ful Re - deem - er, Deign to re - ceive our ear - nest fer - vent
 4. Er - go qui na - tus di - e ho - di - er - na, Je - su ti - bi sit Glo - ri -

p

Sves.

pray'rs: Gra - ciously hear us, bend - ing thus be - fore . . . thee, with cheerful a - do -
 - a: Pa - tris æ - ter - ni, ver - bum ca - ro fac - tum, ve - ni - te a - do -

pray'rs: Gra - ciously hear us, bend - ing thus be - fore . . . thee, we praise
 - a: Pa - tris æ - ter - ni, ver - bum ca - ro fac - tum, ve - ni - te a - do -

pray'rs: Gra - ciously hear us, bend - ing thus be - fore . . . thee, with cheerful a - do -
 - a: Pa - tris æ - ter - ni, ver - bum ca - ro fac - tum, ve - ni - te a - do -

pray'rs: Gra - ciously hear us, bend - ing thus be - fore thee,
 - a: Pa - tris æ - ter - ni, ver - bum ca - ro fac - tum,

O COME, ALL YE FAITHFUL (ADESTE FIDELES).

ra - tion, with cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.
 re - mus, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

thee, with cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.
 te, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

ra - tion, with cheerful a - do - ra - tion, with cheerful a - do - ra - tion thus praise we the Lord.
 re - mus, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

with cheerful a - do - ra - tion, with cheerful a - do - ra - tion, thus praise we the Lord.
 ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

Sves.

Tutti. SOLI.
 Gra - ciously hear us, bend - ing thus be - fore . . . thee, with cheerful a - do - ra - tion, with
 Pa - tris æ - ter - ni, ver - bum ca - ro fac - tum, ve - ni - te a - do - re - mus ve -

Tutti. SOLI.
 Gra - ciously hear us, bending thus be - fore . . . thee, with cheerful a - do - ra - tion, with
 Pa - tris æ - ter - ni, ver - bum ca - ro fac - tum, ve - ni - te a - do - re - mus, ve -

Tutti. SOLI.
 Gra - ciously hear us, bending thus be - fore . . . thee, with cheerful a - do - ra - tion, with
 Pa - tris æ - ter - ni, ver - bum ca - ro - fac - tum, ve - ni - te a - do - re - mus, ve -

SOLI.
 Gra - ciously hear us, bend - ing thus be - fore thee; with
 Pa - tris æ - ter - ni, ver - bum ca - ro - fac - tum; ve -

Sves.

cheer - ful a - do - ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord.
 ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

Tutti.
 cheer - ful a - do - ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord.
 ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

Tutti.
 cheer - ful a - do - ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord.
 ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

Tutti.
 cheer - ful a - do - ra - tion, with cheer - ful a - do - ra - tion thus praise we the Lord.
 ni - te a - do - re - mus, ve - ni - te a - do - re - mus Do - mi - num.

Sves.

O praise the Lord.

FULL ANTHEM.*

Composed by JOHN GOSS,
December, 1856.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

With animation.

Psalm cxxxv, v. 1, 2, 3, 19, 20.

TREBLE. *f* O praise the Lord, laud ye the Name of the Lord: praise

ALTO. *f* O praise the Lord, laud ye the Name of the Lord: praise

TENOR, (8ve lower.) *f* O praise the Lord, laud ye the Name of the Lord: praise

BASS. *f* O praise the Lord, laud ye the Name of the Lord: praise

ACCOMP. *f*

$\text{♩} = 80.$

... it, O ye ser-vants of the Lord.

... it, O ye ser-vants of the Lord.

... it, O ye ser-vants of the Lord. Ye that stand in the house of the

... it, O ye ser-vants of the Lord. Ye that stand in the house of the

Ye that stand in the house of the Lord, . . . in the courts of the house of our

Ye that stand in the house of the Lord, . . . in the courts of the house of our

Lord, that stand in the house of the Lord, . . . in the courts of the house of our

Lord, that stand in the house of the Lord, . . . in the courts of the house of our

Musical Times, No. 168.

(142)

* This Anthem was composed for and performed in the procession, on the occasion of the enthronement of the Bishop of London. It may be sung with or without accompaniment.

O PRAISE THE LORD.

God. O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

God. O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

God. O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

God. O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

prais-es, sing prais-es un-to . . . his Name; . .

prais-es, sing prais-es un-to . . . his

prais-es, sing prais-es un-to . . . his

prais-es, sing prais-es un-to . . . his

The second system continues the vocal and piano parts. The piano accompaniment includes a variety of chordal textures and some melodic lines in the right hand.

dim. . . . sing prais-es, sing prais-es un-to his Name, for it is love -

dim. . . . sing prais-es un-to his Name, for it is love -

dim. . . . sing prais-es un-to his Name, for it . . . is love -

dim. . . . es, sing prais-es un-to his Name, for it is love -

The third system includes dynamic markings such as *dim.* (diminuendo) and *cres.* (crescendo). It also features a piano section with a more complex harmonic structure, including some triplets and arpeggiated figures.

O PRAISE THE LORD.

Slower. *Brisk.* $\text{♩} = 96.$

ly, is love - - ly. Praise the Lord, ye house of

ly, is love - - ly. Praise the Lord, ye house of

ly, is love - - ly. Praise the Lord, ye house of

ly, is love - - ly. Praise the Lord, ye house of

Is - ra-el: Praise the Lord, ye house of Aa - ron: Praise the Lord, ye house of

Is - ra-el: Praise the Lord, ye house of Aa - ron: Praise the Lord, ye house of

Is - ra-el: Praise the Lord, ye house of Aa - ron: Praise the Lord, ye house of

Is - ra-el: Praise the Lord, ye house of Aa - ron: Praise the Lord, ye house of

Da Capo.

Le - vi: Ye that fear the Lord, praise . . the Lord, praise the Lord.

Le - vi: Ye that fear the Lord, praise . . the Lord, praise the Lord.

Le - vi: Ye that fear the Lord, praise . . the Lord, praise the Lord.

Le - vi: Ye that fear the Lord, praise . . the Lord, praise the Lord.

Da Capo.

FULL ANTHEM FOR EASTER, Christ our passover is sacrificed for us.

Composed expressly for this work, by JOHN GOSS,
(Composer to Her Majesty's Chapels Royal, and Organist of St. Paul's Cathedral.)

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

1 Cor., chap. v., verses 7, 8.

CHORUS.—Moderately Quick.

TREBLE. *mp* Christ our pass - o - ver is sa - cri - fi - ced for us, there - fore *più f*

ALTO. *mp* Christ our pass - o - ver is sa - cri - fi - ced for us, there - fore *più f*

TENOR, (8ve. lower.) *mp* Christ our pass - o - ver is sa - cri - fi - ced for us, there - fore *più f*

BASS. *mp* Christ our pass - o - ver is sa - cri - fi - ced for us, there - fore *più f*

ACCOMP. *mp* CHORUS. *più f*

$\text{♩} = 66.$

SOLO.—Rather Slower.

let us keep the feast, therefore let us keep the feast; Not with the old leaven, nor with the

let us keep the feast, therefore let us keep the feast;

let us keep the feast, therefore let us keep the feast;

let us keep the feast, there - fore let us keep the feast;

lea - ven of ma - lice and wicked-ness, but with th'un-leavened bread of sin - ce - ri - ty, but with th'un-

CHRIST OUR PASSOVER IS SACRIFICED FOR US.

Chorus.—Time as at first.

leavened bread of sin - ce - ri - ty, th'unleavened bread of sin - ce - ri - ty and truth. Christ our pass - o -

Christ our pass - o -

Christ our pass - o -

Christ our pass - o -

Chorus.

ver is sa - cri - fi - ced for us, there - fore let us keep the feast, there - fore let us

ver is sa - cri - fi - ced for us, there - fore let us keep the feast, there - fore let us

ver is sa - cri - fi - ced for us, there - fore let us keep the feast, there - fore let us

ver is sa - cri - fi - ced for us, there - fore let us keep the feast, there - fore let us

keep the feast; Not with the old lea - ven, nor with the lea - ven of ma - lice and wickedness;

keep the feast; Not with the old lea - ven, nor with the lea - ven of ma - lice and wickedness;

keep the feast; Not with the old lea - ven, nor with the lea - ven of ma - lice and wickedness;

keep the feast; Not with the old lea - ven, nor with the lea - ven of ma - lice and wickedness;

CHRIST OUR PASSOVER IS SACRIFICED FOR US.

But . with th' un-leavened bread, the bread of sin - ce - ri - ty and truth, let . . us

But . with th' un-leavened bread, the bread of sin - ce - ri - ty and truth, let . . us

But . with th' un-leavened bread, th' un-leaven'd bread of sin - ce - ri - ty and truth, let us keep . .

But . with th' un-leavened bread, the bread of sin - ce - ri - ty and truth, let us keep . .

keep the feast, let us keep the feast, . with th' un - lea - vened bread of sin -

keep, let . us keep . . the feast . with th' un - lea - vened bread of sin -

. . . the feast, let us keep the feast . . with th' un - lea - vened bread of . . sin -

. . . the feast, let us keep the feast . . with th' un - lea - vened bread of sin -

- ce - ri - ty . . and truth, . . with th' un-lea-vened bread of sin - ce - ri - ty and truth.

- ce - ri - ty and truth, with th' un-lea-vened bread, the bread of sin - ce - ri - ty and truth.

- ce - ri - ty and truth, . . with th' un-lea-vened bread of sin - ce - ri - ty and truth.

- ce - ri - ty and truth, with th' un-lea-vened bread . . . of sin - ce - ri - ty and truth.

HYMN FOR WHITSUNTIDE.

Come, Holy Ghost.

Composed by THOMAS ATTWOOD,
Organist of St. Paul's Cathedral from 1796 to 1838.

[London; J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

1st VERSE.—*Dol.* *cres.*

VOICE. Come, Ho - ly Ghost, our souls in - spire, and light - en

ACCOMP. *dol.* *cres.*

LARGHETTO. with ce - les - - tial fire. Thou the a - noint - ing Spi - - rit

cres. *p*

art, Who dost thy se - ven - fold gifts im - part. Thy bless - ed unc - tion

cres. *p* *Ped.*

from a - bove, Is com - fort, life, and fire of love, Is

cres. *f*

com - fort, life, and fire of love.

SYM. *Swell.*

Diapasona.

8ve. *8ve.*

COME, HOLY GHOST.

2ND VERSE.—VOICES ALONE.

TREBLE. *dol.* En - a - ble with per - pe - tual light, The *cres.* dul - ness
ALTO. *dol.* En - a - ble with per - pe - tual light, The *cres.* dul - ness
TENOR, (sve. lower.) *dol.* En - a - ble with per - pe - tual light, The *cres.* dul - ness
BASS. *dol.* En - a - ble with per - pe - tual light, The *cres.* dul - ness

of our blind - ed sight; A - noint and cheer our soil - ed face,
 of our blind - ed sight; A - noint and cheer our soil - ed face,
 of our blind - ed sight; A - noint and cheer our soil - ed face,
 of our blind - ed sight; A - noint and cheer our soil - ed face,

cres. With the a - bun - dance of thy grace. Keep far our foes, give peace at
cres. With the a - bun - dance of thy grace. Keep far our foes, give peace at
cres. With the a - bun - dance of thy grace. Keep far our foes, give peace at
cres. With the a - bun - dance of thy grace. Keep far our foes, give peace at

cres. home, Where thou art guide, no ill can come; Where thou art *f*
cres. home, Where thou art guide, no ill can come; Where thou art *f*
cres. home, Where thou art guide, no ill can come; Where thou art *f*
cres. home, Where thou art guide, no ill can come; Where thou art *f*

guide, no ill can come.
 guide, no ill can come.
 guide, no ill can come. *Sym.* *pp* Swell.
 guide, no ill can come. *Diapasons.*
 guide, no ill can come. *sve.*

COME, HOLY GHOST.

3RD VERSE.—CHORUS.

Teach us to know the Fa - ther, Son, and Thee of
 Teach us to know the Fa - ther, Son, and Thee of
 Teach us to know the Fa - ther, Son, and Thee of
 Teach us to know the Fa - ther, Son, and Thee of

both to be . . . but one, That through the a - ges
 both to be . . . but one, That through the a - ges
 both to be but one, That through the a - ges
 both to be . . . but one. That through the a - ges

all . . a - long, This may be our . . . end - less song;
 all a - long, This may be our . . . end - less song;
 all . . a - long, This may be our . . . end - less song:
 all . . a - long, This may be our . . . end - less song:

COME, HOLY GHOST.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Praise to thy e - ter - nal me - rit, Fa - ther, Son, and". The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section towards the end of the system.

Second system of the musical score. The lyrics are: "Ho - ly Spi - rit, Fa - ther, Son, and Ho - ly Spi - rit." The piano accompaniment continues with a forte (*f*) dynamic.

Third system of the musical score. It includes a piano solo section marked "Swell." and "mf. Sym." (mezzo-forte, symphonic). The lyrics "8ves." (8 variations) are written below the piano part.

Fourth system of the musical score. It features a piano solo section marked "8ves." and a piano (*pp*) section. The lyrics "8ves." are written below the piano part.

As pants the Hart.

Anthem for Six Voices.

Arranged from Spohr's "Crucifixion,"
By JAMES STIMPSON.

[London: J ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York,

Andante.
Solo. 42nd Psalm, (Metrical version,) v. 1, 2.

TREBLE VOICE.

As pants the Hart for cool - ing streams, When heat - ed in the chase, So

ACCOMP.

Andante.

cres. *p*

longs my soul, O God, for thee, And thy re - fresh - ing grace, And

cres. *p*

thy re - fresh - ing grace.

TREBLE. *pp*

As pants the Hart for cool - ing streams, When

1st ALTO. *pp*

As pants the Hart for cool - ing streams, When

2nd ALTO. *pp*

As pants the Hart for cool - ing streams, When

TENOR (Sve lower). *pp*

As pants the Hart for cool - ing streams, When

BASS. *pp*

As pants the Hart for cool - ing streams, When

pp

AS PANTS THE HART.

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

So longs my soul for thee, for thee. For

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

thee, my God the liv - - ing God, My thirs - - ty soul doth

AS PANTS THE HART.

pine: O! when shall I be - hold thy face, Thou

Ma - jes - ty di - vine? O! when shall I be - hold thy

face? O! when? O! when? O! when? . . .

dim. As pants the Hart for cool - - - ing

As pants the Hart for cool - ing streams, When heat - ed in the

As pants the Hart for cool ing streams, When heat - ed in the

As pants the Hart for cool - ing streams, When heat - ed in the

As pants the Hart for cool - ing streams, When heat - ed in the

As pants the Hart for cool - ing streams, When heat - ed in the

AS PANTS THE HART.

streams, When heated in the chase, . . . So longs my soul, O God, for thee, And thy re-freshing
 chase, So longs my soul, O God, for thee, And thy re-fresh - ing
 chase, So longs my soul, O God, for thee, And thy re-fresh - ing
 chase, So longs my soul, O God, for thee, And thy re-fresh - ing
 chase, So longs my soul, O God, for thee, And thy re-fresh - ing
 chase, So longs my soul, O God, for thee,

grace, O God, O God, And thy re-fresh - - - ing, re-fresh - ing
 grace, for thee, for thee, And thy re - fresh - - ing
 grace, for thee, for thee, And thy re - fresh - - ing
 grace, for thee, for thee, And thy re - fresh - - ing
 grace, for thee, for thee, And thy re - fresh - - ing
 O

AS PANTS THE HART.

grace, and thy refresh - ing grace, and thy refresh - ing

grace, O God, for thee, for thee, and thy re - fresh - - ing

grace, O God, for thee, for thee, and thy re - fresh - - ing

grace, O God, for thee, for thee, and thy re - fresh - - ing

grace, O God, for thee, for thee, and thy re - fresh - - ing

God, for thee, and

grace, and thy refresh - - ing grace, re - fresh - ing grace.

grace, and thy re - fresh - ing grace.

grace, and thy re - fresh - ing grace.

grace, and thy re - fresh - ing grace.

grace, and thy re - fresh - ing grace.

thy re - - - fresh - - ing grace.

dim.

Words by
REV. W. WOOD.

See, the morning star is dwelling.

(CHRISTMAS CAROL*)

Music by
DR. E. G. MOSK, 1857.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also at the New York Branch.]

1st TREBLE. *mf*

2nd TREBLE. *mf*

TENOR, (8ve. lower.) *mf*

BASS. *mf*

ACCOM. *mf*
♩ = 108.

1. See! the morn-ing star is dwell-ing On the East-ern moun-tain's

1. See! the morn-ing star is dwell-ing On the East-ern moun-tain's

1. See! the morn-ing star is dwell-ing On the East-ern moun-tain's

1. See! the morn-ing star is dwell-ing On the East-ern moun-tain's

cres.

height; See! the Day all days ex-cel-ling Bursts up -

cres.

height; See! the Day all days ex-cel-ling Bursts up -

cres.

height; See! the Day all days ex-cel-ling Bursts up -

cres.

height; See! the Day all days ex-cel-ling Bursts up -

- on our ach-ing sight; Sing we then our Ca-rol

- on our ach-ing sight; Sing we then our Ca-rol

- on our ach-ing sight; Sing we then our Ca-rol

- on our ach-ing sight; Sing we then our Ca-rol

SEE! THE MORNING STAR IS DWELLING.

free, . . . CHRIS - TUS NA - TUS HO - DI - - E,
 free, CHRIS - TUS NA - TUS HO - DI - - E, CHRIS - TUS
 free, CHRIS - TUS NA - TUS HO - DI - - E,
 free, CHRIS - TUS NA - TUS HO - DI - - E, CHRIS - TUS
 CHRIS - TUS NA - TUS, CHRIS - TUS NA - TUS HO - DI - E.
 NA - TUS, CHRIS - - TUS, CHRIS - TUS NA - TUS HO - DI - - E.
 CHRIS - TUS NA - TUS, CHRIS - TUS NA - TUS HO - DI - - E.
 NA - TUS, CHRIS - - TUS, CHRIS - TUS NA - TUS HO - DI - - E.

II.

Long our watch has been, and dreary
 Long we wandered from afar,
 So the Wise Men, worn and weary,
 Followed still the leading star,
 Till the Day Spring's self they see,
 CHRISTUS NATUS HODIE.

III.

Hence, away! all care and sadness!
 Hence, and ne'er return again!
 Angels sing with notes of gladness,
 "Peace on Earth, good-will to men!"
 Join we then in Carol free,
 CHRISTUS NATUS HODIE.

(HYMN FOR CHRISTMAS DAY.)

Music by DR. IOWS, 1857.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also at the New York Branch.]

Joyously.

TREBLE.

ALTO.

TENOR,
(*sve lower.*)

BASS.

Joyously.

ACCOMP.

1. Hark, the he - rald an - gels sing, Glo - ry to the new - born

1. Hark, the he - rald an - gels sing, Glo - ry to the new - born

1. Hark, the he - rald an - gels sing, Glo - ry to the new - born

1. Hark, the he - rald an - gels sing, Glo - ry to the new - born

King, Peace on earth, and mer - cy mild, God and sin - ners re - con - cil'd:

King, Peace on earth, and mer - cy mild, God and sin - ners re - con - cil'd:

King, Peace on earth, and mer - cy mild, God and sin - ners re - con - cil'd:

King, Peace on earth, and mer - cy mild, God and sin - ners re - con - cil'd:

Joy - ful all ye na - tions rise, Join the tri - umph of the skies,

Joy - ful all ye na - tions rise, Join the tri - umph of the skies,

Joy - ful all ye na - tions rise, Join the tri - umph of the skies,

Joy - ful all ye na - tions rise, Join the tri - umph of the skies,

HARK, THE HERALD ANGELS SING.

With th'an-gel-ic host pro-claim, Christ is born in Beth-le-hem.

With th'an-gel-ic host pro-claim, Christ is born in Beth-le-hem.

With th'an-gel-ic host pro-claim, Christ is born in Beth-le-hem.

With th'an-gel-ic host pro-claim, Christ is born in Beth-le-hem.

Hark, the he-rald an-gels sing, Glo-ry to the new-born King.

Hark, the he-rald an-gels sing, Glo-ry to the new-born King.

Hark, the he-rald an-gels sing, Glo-ry to the new-born King.

Hark, the he-rald an-gels sing, Glo-ry to the new-born King.

II.

Christ, by highest heav'n ador'd,
 Christ the everlasting Lord,
 Late in time behold him come,
 Offspring of a virgin's womb :
 Veil'd in flesh the Godhead he,
 Hail th' incarnate Deity :
 Pleas'd as man with man appear,
 Jesus our Immanuel here.
 Hark, the herald angels, &c.

III.

Hail the heav'n-born Prince of Peace !
 Hail the Sun of righteousness !
 Light and life to all he brings,
 Ris'n with healing in his wings :
 Mild he lays his glory by,
 Born that man no more may die :
 Born to raise the sons of earth,
 Born to give them second birth.
 Hark, the herald angels, &c.

FULL ANTHEM FOR CHRISTMAS, Behold, I bring you good tidings.

COMPOSED EXPRESSLY FOR THIS WORK, BY

JOHN GOSS,

(Composer to Her Majesty's Chapels Royal, and Organist of St. Paul's Cathedral.)

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also at the New York Branch.

Luke ii, 10, 11.

ALLEGRO.

SOPRANO. Be-hold! be-hold! I bring you good ti-dings, I bring you good ti-dings of great

ALTO. Be-hold! be-hold! I bring you good ti-dings, I bring you good ti-dings of great

TENOR, (Sve. lower.) Be-hold! be-hold! I bring you good ti-dings, I bring you good ti-dings of great

BASS. Be-hold! be-hold! I bring you good ti-dings, I bring you good ti-dings of great

ACCOMP. **ALLEGRO.**

$\text{♩} = 104.$

joy, which shall be to all people. Be-hold! . . . I bring you good ti - dings, I

joy, which shall be to all people. Behold! I bring you good ti-dings, I bring you good tidings of

joy, which shall be to all people. Behold! I bring you good ti-dings, I bring you good tidings of

joy, which shall be to all people. Behold! I bring you good ti-dings, I bring you good tidings of

bring you good tidings, I bring you good ti-dings, I bring you good ti-dings of great joy, which shall

great joy, I bring you good ti-dings of great . . . joy,

great joy, . . . good ti-dings, I bring you good ti-dings of great joy,

great joy, I bring you good ti-dings, I bring you good ti-dings of great . . joy,

BEHOLD, I BRING YOU GOOD TIDINGS.

be, shall be to all people, all peo - - ple.
 which shall be to all people, all peo - - ple.
 which shall be to all people, all peo - - ple.
 which shall be to all people, all peo - - ple.

. For un - to you is born this day, . . in the ci - ty of
 For un - to you is born this day, . . in the ci - ty of

For un - to you is born this day, . . in the
 For un - to you is born this day, in the ci - ty, the
 Da-vid, a Sa - viour, which is Christ the Lord. For un - to you is born this day, . . in the
 Da-vid, a Sa - viour, which is Christ the Lord. For un - to you is born this day, in the ci - ty, the

BEHOLD, I BRING YOU GOOD TIDINGS.

ci - ty of Da - vid, a Sa - viour, a Sa - viour, a Sa - viour, which is Christ, a

ci - ty of Da - vid, a Sa - viour, a Sa - viour, a Sa - viour, which is Christ, a

ci - ty of Da - vid, a Sa - viour, a Sa - viour, a Sa - viour, which is Christ, a

ci - ty of Da - vid, a Sa - viour, a Sa - viour, a Sa - viour, which is Christ, a

Sa - viour, which is Christ, . . which is Christ the Lord.

Sa - viour, which is Christ the Lord, is Christ . . the Lord.

Sa - viour, which is Christ, . . which is Christ the Lord.

Sa - viour, which is Christ, is Christ the Lord.

Be - hold ! I bring you good tidings, I bring you good tidings of great joy, which shall be to all

Be - hold ! I bring you good tidings, I bring you good tidings of great joy, which shall be to all

Be - hold ! I bring you good tidings, I bring you good tidings of great joy, which shall be to all

Be - hold ! I bring you good tidings, I bring you good tidings of great joy, which shall be to all

BEHOLD, I BRING YOU GOOD TIDINGS.

people. For un - to you is born this day, this day, in the ci - ty of Da - - vid, For un - to
 people. For un - to you is born this day, in the ci - ty, the ci - ty of Da - - vid, For un - to
 people. For un - to you is born this day, in the ci - ty, the ci - ty of Da - - vid, For un - to
 people. For un - to you is born this day, For un - to

you is born this day, . . . in the ci - ty of David, a Sa - viour, which is Christ, a
 you is born this day, in the ci - ty, the ci - ty of David, a Sa - viour, which is Christ, a
 you is born this day, . . . in the ci - ty of David, a Sa - viour, which is Christ, a
 you is born this day, in the ci - ty, the ci - ty of David, a Sa - viour, which is Christ, a

Sa - viour, which is Christ . . . the . . . Lord. . .
 Sa - viour, which is Christ . . . the . . . Lord. . .
 Sa - viour, which is Christ . . . the . . . Lord. . .
 Sa - viour, which is Christ . . . the . . . Lord. . . *Piu Lento.*

Full Anthem for
Four Voices.

I will arise.

Composed by the
REV. RICHARD CECIL.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also at the New York Branch.

Luke xv., v. 18, 19.

ORGAN
PRELUDE.



TREBLE.
ALTO.
TENOR,
(Sve lower.)
BASS.
ACCOMP.



I will a - rise, I will a - rise, and go to my Fa - -



- - ther, And will say un - to him, Fa - ther, Fa - ther, I have sin - ned, have



- - ther, And will say un - to him, Fa - ther, Fa - ther, I have sin - ned, have

I WILL ARISE.

sin - ned, I have sin - ned a - gainst Heav'n and be - fore Thee, And am no more

sin - ned, I have sin - ned a - gainst Heav'n and be - fore Thee, And am no more

sin - ned, I have sin - ned a - gainst Heav'n and be - fore Thee, And am no more

sin - ned, I have sin - ned a - gainst Heav'n and be - fore Thee, And am no more

wor - thy to be call - ed thy Son. I will a - rise, I will a -

wor - thy to be call - ed thy Son. I will a - rise, I will a -

wor - thy to be call - ed thy Son. I will a - rise I will a -

wor - thy to be call - ed thy Son. I will a -

- rise, And go to my Fa - - ther, my Fa - - ther.

- rise, And go to my Fa - - ther, my Fa - - ther.

- rise, And go to my Fa - - ther, my Fa - - ther.

- rise, And go to my Fa - - ther, my Fa - - ther.

I WILL ARISE.

The same Anthem set in Three Parts.

PIANOFORTE PRELUDE.



TREBLE. I will a - rise, I will a - rise, and go to my Fa - - ther, And will

2nd VOICE. I will a - rise, I will a - rise, and go to my Fa - - ther, And will

BASS. I will a - rise, I will a - rise, and go to my Fa - - ther, And will

say un - to him, Fa - ther, Fa - ther, I have sin - ned, have sin - ned, I have sin - ned a - gainst

say un - to him, Fa - ther, Fa - ther, I have sin - ned, have sin - ned, I have sin - ned a - gainst

say un - to him, Fa - ther, Fa - ther, I have sin - ned, have sin - ned, I have sin - ned a - gainst

Heav'n and be - fore Thee, And am no more wor - thy to be cal - led Thy Son. I will a -

Heav'n and be - fore Thee, And am no more wor - thy to be cal - led Thy Son. I will a -

Heav'n and be - fore Thee, And am no more wor - thy to be cal - led Thy Son. I will a -

- rise, I will a - rise, and go to my Fa - - ther, my Fa - - ther.

- rise, I will a - rise, and go to my Fa - - ther, my Fa - - ther.

- - rise, I will a - rise, and go to my Fa - - ther, my Fa - - ther.

Musical Times, No. 180.

(167)

The Vocal Score, with an Organ or Pianoforte Accompaniment, of this Anthem, folio size, price 6d.; also, the separate Vocal Parts of this and Creighton's music to the same words, price 6d., are published by J. Alfred Novello.

Why seek ye the living among the dead.

(ANTHEM FOR EASTER,)

For Four Voices.

Composed expressly for this work, by
E. J. HOPKINS, Organist of the Temple Church.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also at the New York Branch.]

Luke, xxiv, 5, 6, 7.

TREBLE. *p* Why

ALTO. *p* Why

TENOR, (sve lower.) *p* Why

BASS. *p* Why

ACCOMP. $\text{♩} = 136.$

seek ye the liv - ing, the liv - ing among the dead? He is not here, but is

seek ye the liv - ing, the liv - ing among the dead? He is not here, but is

seek ye the liv - ing, the liv - ing among the dead? He is not here, but is

seek ye the liv - ing, the liv - ing among the dead? He is not here, but is

do. ris'n, He is not here, but is ris - en.

ris'n, He is not here, but is ris - en.

ris'n, He is not here, but is ris - en.

ris'n, He is not here, but is ris - en.

dim.

WHY SEEK YE THE LIVING AMONG THE DEAD?

p

Re - mem - ber how He spoke, He spoke un - to you when He was yet in Ga - li - lee, was

Re - mem - ber how He spoke, He spoke un - to you when He was yet in Ga - li - lee, was

Re - mem - ber how He spoke, He spoke un - to you when He was yet in Ga - li - lee, was

Re - mem - ber how He spoke, He spoke un - to you when He was yet in Ga - li - lee, was

No Ped. Ped.

yet in Ga - li - lee, was yet . . in Ga - li - lee, say - ing :

yet in Ga - li - lee, was yet in Ga - li - lee, say - ing :

yet in Ga - li - lee, was yet . . in Ga - li - lee, say - ing :

yet in Ga - li - lee, was yet in Ga - li - lee, say - ing :

$\text{♩} = 96.$

The Son of Man must be de - liv - er - ed in - to the hands of sinful men, and be cru - cified, and be

and be cru - cified, and be

and be cru - cified, and be

The Son of Man must be de - liv - er - ed in - to the hands of sinful men, and be cru - cified, and be

No Ped. Ped.

WHY SEEK YE THE LIVING AMONG THE DEAD?

cru - ci - fied, and the third day rise a - gain.

f cru - ci - fied, and the third day rise a - gain. *dim.* The Son of Man must be de - liv - er - ed into the hands of sin - ful

f cru - ci - fied, and the third day rise a - gain. *dim.* The Son of Man must be de - liv - er - ed into the hands of sin - ful

cru - ci - fied, and the third day rise a - gain.

No Ped.

p and be cru - ci - fied. The Son of Man must be de - liv - er - ed in - to the

men, and be cru - ci - fied, and be cru - ci - fied. The Son of Man must be de - liv - er - ed in - to the

men, and be cru - ci - fied, and be cru - ci - fied. The Son of Man must be de - liv - er - ed in - to the

And be cru - ci - fied, and be cru - ci - fied. The Son of Man must be de - liv - er - ed in - to the

Ped. No Ped.

hands of sin - ful men, and be cru - ci - fied, and be cru - ci - fied, and the third day rise a -

hands of sin - ful men, and be cru - ci - fied, and be cru - ci - fied, and the third day rise a -

hands of sin - ful men, and be cru - ci - fied, and be cru - ci - fied, and the third day rise a -

hands of sin - ful men, and be cru - ci - fied, and be cru - ci - fied, and the third day rise a -

Ped.

WHY SEEK YE THE LIVING AMONG THE DEAD?

- gain, and the third day rise a - gain, the third day rise a - gain, rise . . a -
 - gain, and the third day rise a - gain, the third day rise . . a -
 - gain, and the third day rise a - gain, the third day rise . . a -
 - gain, and the third day rise a - gain, the third day rise a - gain, the third day rise . . a -
 - gain, and the third day rise a - gain, the third day rise a - gain, the third day rise . . a -

A musical score for the hymn "The Third Day". It features five staves. The first three staves are vocal parts (Soprano, Alto, Tenor) with lyrics underneath. The fourth staff is a piano accompaniment part. The fifth staff is another piano accompaniment part, likely for the left hand. The music is written in G major (one sharp) and common time. The lyrics are: "gain, and the third day rise a - gain, the third day rise a - gain, the third day - gain, and the third day rise a - gain, the third day rise a - gain, the - gain, and the third day rise a - gain, rise a - gain, the - gain, and the third day rise a - gain, the third day rise a - gain, rise a -".

- gain, and the third day rise a - gain, the third day rise a - gain, the third day

- gain, and the third day rise a - gain, the third day rise a - gain, the

- gain, and the third day rise a - gain, rise a - gain, the

- gain, and the third day rise a - gain, the third day rise a - gain, rise a -

Musical score for "The Resurrection" (Воскресение). The score is in G major (one sharp) and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in English and Russian. The English lyrics are: "rise again, the third day rise . . a - gain. He is not here, but is ri - sen. third day rise, . . rise . . a - gain. He is not here, but is ri - sen. third day rise, rise a - gain. He is not here, but is ri - sen. - - gain, rise, rise a - gain. He is not here, but is ri - sen." The Russian lyrics are: "Воскресни, на третий день воскре- ни . . а - гаин. Он не здесь, но он воскре- ни . . а - гаин. Воскре- ни, . . воскре- ни . . а - гаин. Он не здесь, но он воскре- ни . . а - гаин. Воскре- ни, воскре- ни а - гаин. Он не здесь, но он воскре- ни . . а - гаин. Воскре- ни, воскре- ни а - гаин. Он не здесь, но он воскре- ни . . а - гаин." The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano part includes chords and arpeggiated figures. The vocal parts include long notes and melodic lines. The score is arranged for a full choir and piano.

Words by
REV. W. WOOD.

Sing the battle sharp and glorious.

(EASTER CAROL.)

Music by
DR. E. G. MOSK, 1837.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry;

1st TREBLE.

2nd TREBLE.

TENOR, (Sve. lower.)

BASS.

ACCOMP.

♩ = 120.

1. Sing the bat - tle sharp and glo - rious, Sing the tri - umph won;
2. Strong thou wert, and all a - round thee, Men did bow to thee;
3. Up! and tell the soul so wea - ry, He, who ne'er for - sakes it,

1. Sing the bat - tle sharp and glo - rious, Sing the tri - umph won;
2. Strong thou wert, and all a - round thee, Men did bow to thee;
3. Up! and tell the soul so wea - ry, He, who ne'er for - sakes it,

1. Sing the bat - tle sharp and glo - rious, Sing the tri - umph won;
2. Strong thou wert, and all a - round thee, Men did bow to thee;
3. Up! and tell the soul so wea - ry, He, who ne'er for - sakes it,

1. Sing the bat - tle sharp and glo - rious, Sing the tri - umph won;
2. Strong thou wert, and all a - round thee, Men did bow to thee;
3. Up! and tell the soul so wea - ry, He, who ne'er for - sakes it,

Life o'er Death is now vic - to - rious, New things are be - - gun. Lay thy crown of
But the stron - ger Arm has found thee, Christ has set us free: For - ward then, our
Chris - tus re - sur - rez - it ve - re, Chris - tus re - sur - rez - - it: Up! and sing - ing

Life o'er Death is now vic - to - rious, New things are be - - gun. Lay thy crown of
But the stron - ger Arm has found thee, Christ has set us free: For - ward then, our
Chris - tus re - sur - rez - it ve - re, Chris - tus re - sur - rez - - it: Up! and sing - ing

Life o'er Death is now vic - to - rious, New things are be - - gun. Lay thy crown of
But the stron - ger Arm has found thee, Christ has set us free: For - ward then, our
Chris - tus re - sur - rez - it ve - re, Chris - tus re - sur - rez - - it: Up! and sing - ing

Life o'er Death is now vic - to - rious, New things are be - - gun. Lay thy crown of
But the stron - ger Arm has found thee, Christ has set us free: For - ward then, our
Chris - tus re - sur - rez - it ve - re, Chris - tus re - sur - rez - - it: Up! and sing - ing

SING THE BATTLE SHARP AND GLORIOUS.

ten. *sf* rall. *pp* in tempo.

pow'r a - side, Death! thy - self at length hast died: Hal - le - lu - jah!

King to see! Christ is gone to Ga - li - lee! Hal - le - lu - jah!

Ca - rols free, Has - ten on to Ga - li - lee. Hal - le - lu - jah!

ten. *sf* rall. *pp* in tempo.

pow'r a - side, Death! thy - self at length hast died: Hal - le - lu - jah!

King to see! Christ is gone to Ga - li - lee! Hal - le - lu - jah!

Ca - rols free, Has - ten on to Ga - li - lee. Hal - le - lu - jah!

ten. *sf* rall. *pp* in tempo.

pow'r a - side, Death! thy - self at length hast died: Hal - le - lu - jah!

King to see! Christ is gone to Ga - li - lee! Hal - le - lu - jah!

Ca - rols free, Has - ten on to Ga - li - lee. Hal - le - lu - jah!

ten. *sf* rall. *pp* in tempo.

pow'r a - side, Death! thy - self at length hast died: Hal - le - lu - jah!

King to see! Christ is gone to Ga - li - lee! Hal - le - lu - jah!

Ca - rols free, Has - ten on to Ga - li - lee. Hal - le - lu - jah!

f *ff*

Hal - le - lu - jah! Chris - tus re - sur - rex - it, Chris - tus re - sur - rex - it.

Hal - le - lu - jah! Re - sur - rex - it ve - re, Re - sur - rex - it ve - re.

Hal - le - lu - jah! Il - lic est vi - den - dus, Il - lic est vi - den - dus.

f *ff*

Hal - le - lu - jah! Chris - tus re - sur - rex - it, Chris - tus re - sur - rex - it.

Hal - le - lu - jah! Re - sur - rex - it ve - re, Re - sur - rex - it ve - re.

Hal - le - lu - jah! Il - lic est vi - den - dus, Il - lic est vi - den - dus.

f *ff*

Hal - le - lu - jah! Chris - tus re - sur - rex - it, Chris - tus re - sur - rex - it.

Hal - le - lu - jah! Re - sur - rex - it ve - re, Re - sur - rex - it ve - re.

Hal - le - lu - jah! Il - lic est vi - den - dus, Il - lic est vi - den - dus.

f *ff*

Hal - le - lu - jah! Chris - tus re - sur - rex - it, Chris - tus re - sur - rex - it.

Hal - le - lu - jah! Re - sur - rex - it ve - re, Re - sur - rex - it ve - re.

Hal - le - lu - jah! Il - lic est vi - den - dus, Il - lic est vi - den - dus.

Jesus Christ is risen to-day.

(HYMN FOR EASTER-DAY.)

Music by Dr. IOWS, 1837.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also at the New York Branch.

With Spirit.

TREBLE.

mf

1. Je - sus Christ is ris'n to - - day, Our tri -
 2. Hymns of praise then let us sing Un - - to
 3. But the pains which He en - - dur'd, Our sal -

ALTO.

mf

1. Je - sus Christ is ris'n to - - day, Our tri -
 2. Hymns of praise then let us sing Un - - to
 3. But the pains which He en - - dur'd, Our sal -

TENOR,
(Sve. lower.)

mf

1. Je - sus Christ is ris'n to - - day, Our tri -
 2. Hymns of praise then let us sing Un - - to
 3. But the pains which He en - - dur'd, Our sal -

BASS.

mf

1. Je - sus Christ is ris'n to - - day, Our tri -
 2. Hymns of praise then let us sing Un - - to
 3. But the pains which He en - - dur'd, Our sal -

With Spirit.

ACCOMP.

mf

- - um - phant ho - ly - day; Who did once up - on the cross,
 Christ our heav'n - ly king; Who en - dur'd the cross and grave,
 - - va - tion hath pro - cur'd; Now a - bove the sky he's King,

- - um - phant ho - ly - day; Who did once up - on the cross,
 Christ our heav'n - ly king; Who en - dur'd the cross and grave,
 - - va - tion hath pro - cur'd; Now a - bove the sky he's King,

- - um - phant ho - ly - day; Who did once up - on the cross,
 Christ our heav'n - ly king; Who en - dur'd the cross and grave,
 - - va - tion hath pro - cur'd; Now a - bove the sky he's King,

- - um - phant ho - ly - day; Who did once up - on the cross,
 Christ our heav'n - ly king; Who en - dur'd the cross and grave,
 - - va - tion hath pro - cur'd; Now a - bove the sky he's King,

JESUS CHRIST IS RISEN TO-DAY.

1837.

Suf - fer, to re - deem our loss. Hal - le - lu - jah!
 Sin - ners to re - deem and save. Hal - le - lu - jah!
 Where the an - gels e - ver sing. Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Behold, how good and joyful.

Anthem composed by
Dr. CLARKE WHITFIELD

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York.

Moderato. VERSE. DEC. Psalm cxxxiii.

TREBLE. Behold, how good and joy-ful a thing it is, Bre - thren, to dwell to-ge-ther in u-ni-ty,

ALTO. Behold, how good and joy-ful a thing it is, Bre - thren, to dwell to-ge-ther in u-ni-ty,

TENOR, (sve. lower.) Behold, how good and joy-ful a thing it is, Brethren, to dwell to-ge-ther in u-ni-ty,

BASS. Behold, how good and joy-ful a thing it is,

ACCOMP. *Moderato.* VERSE. DEC.

CHORUS. Bre - thren, to dwell to - ge - ther in u - ni - ty.

CAN. Bre - thren, to dwell to - ge - ther in u - ni - ty, Bre - thren, to dwell to - ge - ther in u - ni - ty.

CAN. Bre - thren, to dwell to - ge - ther in u - ni - ty, Bre - thren, to dwell to - ge - ther in u - ni - ty.

CAN. Bre - thren, to dwell to - ge - ther in u - ni - ty, Bre - thren, to dwell to - ge - ther in u - ni - ty.

CHORUS. Bre - thren, to dwell to - ge - ther in u - ni - ty.

BASS. *Solo. Andante.*

It is like the precious ointment up-on the head that ran down un-to the beard, ev'n unto

ACCOMP. *Andante.* Unis.

Aaron's beard, ev'n un-to Aaron's beard, and went down to the skirts, to the skirts of his cloth-ing.

Tasto.

N. B. - No pause.

BEHOLD, HOW GOOD AND JOYFUL

DUET.

1st TREBLE. It is like the dew of Her - mon, It is like the dew of Her - mon, which

2nd TREBLE. It is like the dew of Her - mon, which

ACCOMP.

fell up - on the hill of Si - on, which fell up - on the hill of Si - on, It is

fell up - on the hill of Si - on, which fell up - on the hill of Si - on, It is

Cat. like the dew of Her - mon, which fell up - on the hill of Si - on.

Cat. like the dew of Her - mon, which fell up - on the hill of Si - on.

Cat.

CHORUS. Vivace Moderato.

TREBLE. For there the Lord pro - mis - ed his bless - ing, and life for e - ver - more, for e - ver -

ALTO. For there the Lord pro - mis - ed his bless - ing, and life for e - ver - more, for e - ver -

TENOR, (Or lower.) For there the Lord pro - mis - ed his bless - ing, and life for e - ver - more, and life for e - ver -

BASS. For there the Lord pro - mis - ed his bless - ing, and life for e - ver -

ACCOMP.

BEHOLD, HOW GOOD AND JOYFUL.

- - more. For there the Lord pro - mised his blessing,
 - - more. For there the Lord . . . pro - mised his blessing, and
 - - more, For there the Lord . . . pro - mised his blessing, and life for e - ver - more, and
 - - more. For there the Lord pro - mised his blessing, and life for e - ver - more, and life for e - ver -

and life for e - ver - more, for ever, e - ver - more. For there the Lord promised his blessing, and
 life for e - ver - more, and life for e - ver - more. For there the Lord pro - mised his blessing,
 life for e - ver - more, and life for e - ver - more. For there the Lord promised his blessing,
 - - more, and life for e - ver - more, For e - ver - more. For there the Lord promised his blessing,

life for e - ver - more, and life for e - ver - more, and life for e - ver, for e - ver - more. A - men.
 for e - ver, for e - ver - more, and life for e - ver, for e - ver - more. A - men.
 for e - ver, for e - ver, and life for e - ver, for e - ver - more. A - men.
 and life for e - ver more, and life for e - ver - more, for e - ver, for e - ver - more. A - men,
 Adagio.

Composed by
DR. J. CLARKE WHITFIELD.

CHORUS.—*Moderato.*

Psalm cxxi.

help com-eth e - ven from the Lord, *VERSE.—Can.*

My help com-eth e - ven from the *VERSE.—Can.*

My help com-eth e - ven from the

I WILL LIFT UP MINE EYES.

CHORUS.
who hath made heav'n and earth, who hath made heav'n and earth.

CHORUS.
Lord, . . who hath made heav'n and earth, . . who hath made heav'n and earth.

CHORUS.
Lord, . . who hath made heav'n and earth, . . who hath made heav'n and . . earth.

CHORUS.
who hath made heav'n and earth, . . who hath made heav'n and earth.

CHORUS.

BASS VOICE.
SOLO.—Andante Largo.
The Lord him-self is thy keep-er, the Lord him-self is thy keeper; the

ACCOMP.
Andante Largo.

Lord is thy de-fence up-on thy right hand, the Lord is thy de-fence up-on thy right hand,

No pause.

1st TREBLE.
DUET.
So that the Sun shall not burn thee by day, neither the Moon by night; So that the

2nd TREBLE.
So that the Sun shall not burn thee by day, neither the Moon by night; So that the

ACCOMP.
pp p

Sun shall not burn thee by day, nei-ther the Moon by night, nei-ther the Moon by night.

Sun shall not burn thee by day, nei-ther the Moon by night, nei-ther the Moon by night.

pp

I WILL LIFT UP MINE EYES.

CHORUS.—*Vivace moderato.*

TREBLE. The Lord shall pre-serve thee from all e - vil; Yea, it is

ALTO. The Lord shall pre-serve thee from all e - vil; Yea, it is

TENOR, (five lower). The Lord shall pre-serve thee from all e - vil; Yea, it is

BASS. The Lord shall pre-serve thee from all e - vil; Yea, it is

ACCOMP. *Vivace moderato.*
CHORUS.

he that shall keep thy soul. The Lord shall pre-serve thy go - ing

he that shall keep thy soul. The Lord shall pre-serve thy go - ing

he that shall keep thy soul. The Lord shall pre-serve thy go - ing

he that shall keep thy soul. The Lord shall pre-serve thy go - ing

VERSE. CHORUS.

out, and com - ing in, from this time forth, for

VERSE. CHORUS.

out, thy go - ing out and com - ing in, from this time forth, for

VERSE. CHORUS.

out, and com - ing in, from this time forth, for

VERSE. CHORUS.

out, and com - ing in, from this time forth, for

I WILL LIFT UP MINE EYES.

First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "e - - ver - more. The Lord shall pre - serve thee from all e - - vil;". The music is in G major (one sharp) and 4/4 time. The piano part provides harmonic support with chords and moving lines.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Yea, it is he that shall keep thy soul. Hal - le - lu - - -". The piano accompaniment continues with sustained chords and melodic fragments.

Third system of the musical score. It concludes the vocal and piano parts. The lyrics are: "jah. A - - - men. - - more, from this time forth for e - ver - more, A - - - men. - - more, from this time forth for e - ver - more, A - - - men. men, A - - - men." The piano accompaniment features a more active melodic line in this section.

The Musical Times, No 188.

(182)

A Folio Edition of this Anthem is also published by J. Alfred Novello, price 1s. ; Single Vocal Parts, 6d.

Adapted to English Words
by R. G. LORRAINE, Esq.

Ave berum.

(SAVIOUR, SOURCE OF EV'RY BLESSING.)

MOZART,
(one of his last Compositions.)

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry; also in New York, at 1, Clinton Hall, Astor Place.]

Adagio. *Sotto voce.*

TREBLE. Sa - viour, source of ev' - ry bless - ing, Tune my
A - ve, A - ve ve - rum cor - pus na - tum

ALTO. Sa - viour, source of ev' - ry bless - ing, Tune my
A - ve, A - ve ve - rum cor - pus na - tum

TENOR, (five lower.) Sa - viour, source of ev' - ry bless - ing, Tune my
A - ve, A - ve ve - rum cor - pus na - tum

BASS. Sa - viour, source of ev' - ry bless - ing, Tune my
A - ve, A - ve ve - rum cor - pus na - tum

Adagio.
ACCOMP. *p* *Sves.*

heart to grate - ful, grate - ful lays; Streams of mer - cy ne - ver ceas - ing,
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum in

heart to grate - ful, grate - ful lays; Streams of mer - cy ne - ver ceas - ing,
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

heart to grate - ful, grate - ful lays; Streams of mer - cy ne - ver ceas - ing,
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

heart to grate - ful, grate - ful lays; Streams of mer - cy ne - ver ceas - ing,
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

cres. Call . . . for endless songs of praise.
cru - ce pro ho - mi - ne. By thy
Cu - jus

cres. Call for end - less songs of praise.
in cru - ce pro ho - mi - ne. By thy
Cu - jus

cres. Call for end - less songs of praise.
in cru - ce pro ho - mi - ne. By thy
Cu - jus

cres. Call for end - less songs of praise.
in cru - ce pro ho - mi - ne. By thy
Cu - jus

Sves.

SAVIOUR, SOURCE OF EV'RY BLESSING.

hand re - stor'd, de - fend-ed, Safe thro' life thus far . . I've come, Safe, O
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne Es - to

hand re - stor'd, de - fend-ed, Safe thro' life thus far . . I've come, Safe, O
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne Es - to

hand re - stor'd, de - fend-ed, Safe thro' life thus far I've come,
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne

hand re - stor'd de - fend-ed, Safe thro' life thus far I've come,
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne

Lord, when life is end - ed, O bring . . . me to my heav'n - ly home, O bring . .
 no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne, in mor -

Lord, when life is end - ed, O bring . . . me to my heav'n - ly home, O
 no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne in

Safe, O Lord, when life is end - ed, Bring me to my heav'n - ly home, O
 Es - to no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne, in

Safe, O Lord, when life is end - ed, Bring me to . . . my heav'n - ly home, O
 Es - to no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne, in

me to my heav'n - ly home.
 tis ex - a - mi - ne.

bring . . . me to my heav'n - ly home.
 mor - tis ex - a - mi - ne.

bring . . . me to my heav'n - ly home.
 mor - tis ex - a - mi - ne.

bring . . . me to my heav'n - ly home.
 mor - tis ex - a - mi - ne.

Like as the hart desireth the water-brooks.

Composed by
V. NOVELLO.

(IN MANUS TUAS.)

Adapted by R. R. Rosa, Vice-President
of the Manchester Madrigal Society.

London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry: also in New York, at 1, Clinton Hall, Astor Place.

SOLI.—Andante.

TREBLE. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my soul af-ter
In ma-nus tu-as, tu-as Do-mi-ne com-men-do spi-ri-tum

ALTO. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my soul af-ter
In ma-nus tu-as, tu-as Do-mi-ne com-men-do spi-ri-tum

**TENOR,
(3ve. lower.)** Like as the hart de-si-reth the wa-ter-brooks, so long-eth my soul af-ter
In ma-nus tu-as, tu-as Do-mi-ne com-men-do spi-ri-tum

BASS. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my soul af-ter
In ma-nus tu-as, tu-as Do-mi-ne com-men-do spi-ri-tum

ACCOMP. *p*

8ves.

TUTTI.

thee, O God. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my
me - - um. In ma-nus tu-as, tu-as Do-mi-ne com-men-do

thee, O God. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my
me - - um. In ma-nus tu-as, tu-as Do-mi-ne com-men-do

thee, O God. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my
me - - um. In ma-nus tu-as, tu-as Do-mi-ne com-men-do

thee, O God. Like as the hart de-si-reth the wa-ter-brooks, so long-eth my
me - - um. In ma-nus tu-as, tu-as Do-mi-ne com-men-do

Gt. Diap. mf & Princ.

8ves.

SOLI.

soul af-ter thee, O God. Why art thou so full . of hea-vi-ness, so
spi-ri-tum me - - um. Re-de-mis-ti, re-de-mis-ti nos Do-mi-ne,

soul af-ter thee, O God. Why art thou so full . of hea-vi-ness,
spi-ri-tum me - - um. Re-de-mis-ti, re-de-mis-ti nos Do-mi-ne,

soul af-ter thee, O God. Why art thou so full . of hea-vi-ness,
spi-ri-tum me - - um. Re-de-mis-ti, re-de-mis-ti nos Do-mi-ne,

soul af-ter thee, O God. Why art thou so full . of hea-vi-ness,
spi-ri-tum me - - um. Re-de-mis-ti, re-de-mis-ti nos Do-mi-ne,

p

LIKE AS THE HART.

Tutti.

full . . of hea-vi-ness, O . . my soul, and why art thou so dis-quieted with-in me?
De - us, De - us ve - ri - tatis com - men - do spi - ri - tum me - - um.

Tutti.

full of hea-vi-ness, O . . my soul, and why art thou so dis-quieted within me?
De - us, De - us ve - ri - tatis com - men - do spi - ri - tum me - - um.

Tutti.

full of hea-vi-ness, O . . my soul, and why art thou so dis-quieted with-in me?
De - us, De - us ve - ri - tatis com - men - do spi - ri - tum me - - um.

Tutti.

full of hea-vi-ness, O . . my soul, and why art thou so dis-quiet-ed with-in me?
De - us, De - us ve - ri - tatis com - men - do spi - ri - tum me - - um.

mf

8ves.

Soli.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
Glo - ri - a Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - - to.

Soli.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
Glo - ri - a Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - - to.

Soli.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
Glo - ri - a Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - - to.

Soli.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
Glo - ri - a Pa-tri, et Fi - li - o, et Spi - ri - tu - i Sanc - - to.

p

Full to 15.

Tutti. f

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
In ma-nus tu - as, tu - as Domine, com - men - do spi - ri - tum me - - um.

Tutti.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
In ma-nus tu - as, tu - as Domine, com - men - do spi - ri - tum me - - um.

Tutti.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
In ma-nus tu - as, tu - as Domine, com - men - do spi - ri - tum me - - um.

Tutti.

O put thy trust, thy trust in God, O put thy trust, thy trust in God,
In ma-nus tu - as, tu - as Domine, com - men - do spi - ri - tum me - - um.

8ves.

ANTHEM FOR
FOUR VOICES.

Deus Misereatur.

Composed by
EDWARD MAMMATT.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 35, Poultry: also in New York, at 1, Clinton Hall, Astor Place.]

VERSE.

TREBLE.  God be mer-ci-ful

ALTO, 

TENOR, (8ve lower).  God be mer-ci-ful

BASS.  God be mer-ci-ful

ACCOMP.  ♩ = 96.

 un - to us, and bless us And shew us the light of his coun-tenance,

 un - to us, and bless us, God be mer-ci-ful, And shew us the light of his coun-tenance,

 un - to us, and bless us, God be mer-ci-ful, And shew us the light of his coun-tenance,

 un - to us, and bless us, And shew us the light of his coun-tenance,



 And be mer-ci-ful un - to us, be mer-ci-ful un - to us, That thy way may be known up-on

 And be mer-ci-ful un - to us, be mer-ci-ful un - to us, That thy way may be known up-on

 That thy way may be known up-on

 That thy way may be known up-on



DEUS MISEREATUR.

$\text{♩} = 104.$

earth: thy sav - ing health a - mong all na - tions. Let the peo - ple praise

earth: thy sav - ing health a - mong all na - tions. Let the peo - ple praise

earth: thy sav - ing health a - mong all na - tions. Let the peo - ple praise

earth; thy sav - ing health a - mong all na - tions. Let the peo - ple praise

Swell. *Full.*

thee, Let the peo - ple praise thee, O God: yea, let all the people praise thee. O let the nations re -

thee, Let the peo - ple praise thee, O God: yea, let all the people praise thee.

thee, Let the peo - ple praise thee, O God: yea, let all the people praise thee. O let the nations re -

thee, Let the peo - ple praise thee, O God: yea, let all the people praise thee.

Choir.

- - - joyce, re-joyce and be glad: For thou shalt judge the folk righteously, and govern the nations up-on

re-joyce and be glad: and govern the nations up-on

- - - joyce, re-joyce and be glad: For thou shalt judge the folk righteously, and govern the nations up-on

re-joyce and be glad: and govern the nations up-on

DEUS MISEREATUR.

CHORUS.

earth. Let the peo - ple praise thee, let the peo - ple praise thee, O God; Yea, let all the peo - ple

earth. Let the peo - ple praise thee, let the peo - ple praise thee, O God; Yea, let all the peo - ple

earth. Let the peo - ple praise thee, let the peo - ple praise thee, O God; Yea, let all the peo - ple

earth. Let the peo - ple praise thee, let the peo - ple praise thee, O God; Yea, let all the peo - ple

VERSE. $\text{♩} = 96.$

praise thee. Then shall the earth bring forth her in-crease, her increase; and God, even our own God,

praise thee. bring forth her in-crease, her increase;

praise thee. Then shall the earth bring forth her in-crease, her increase; and God, even our own God,

praise thee. bring forth her in-crease, her increase;

shall give us, shall give us his blessing. God shall bless us: God shall bless us: and

God, our own God, shall give us, shall give us his blessing. God shall bless us: God shall bless us: and

God, our own God, shall give us, shall give us his blessing. and

shall give us, shall give us his blessing. and

DEUS MISEREATUR.

CHORUS. $\text{♩} = 104.$

all the ends of the world shall fear him. Glo-ry be to the Fa-ther, and to the

all the ends of the world shall fear him. Glo-ry be to the Fa-ther, and to the

all the ends of the world shall fear him. Glo-ry be to the Fa-ther, and to the

all the ends of the world shall fear him. Glo-ry be to the Fa-ther, and to the

Full.

Son: and to the Ho-ly Ghost; As it was in the be-ginning, is now,

Son: and to the Ho-ly Ghost; As it was in the be-ginning, is now,

Son: and to the Ho-ly Ghost; As it was in the be-ginning, is now,

Son: and to the Ho-ly Ghost; As it was in the be-ginning, is now,

Lento.

now and e-ver shall be: now and e-ver shall be: world without end. A-men, A-men.

now and e-ver shall be: now and e-ver shall be: world without end. A-men, A-men.

now and e-ver shall be: now and e-ver shall be: world without end. A-men, A-men.

now and e-ver shall be: now and e-ver shall be: world without end. A-men, A-men.

Lento.

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6	And believed the Lord	ditto 3
7	And I will exalt him	ditto 3
8	The depths have covered them	ditto 3
9	And with the blast	ditto 3
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17	All your boast will end in woe	Deborah 3
18	Bacchus' blessings are a treasure	Alexander's Feast 1½
19	Behold the Lamb of God	Messiah 1½
20	Behold, Darius	Alexander's Feast 1½
21	Break his bands of sleep asunder	Israel in Egypt 3
22	But as for his people	ditto 1½
23	But the waters overwhelmed	ditto 1½
24	O death, where is thy sting? (Duet)	Messiah 3
25	But thanks be to God (Chorus)	ditto 3
26	Cherub and Seraphim	Jephtha 4½
27	Doubtful fear	ditto 3
28	Disdainful of danger	Judas 3
29	Make them to be numbered	Dettingen 4½
30	Day by day we magnify	ditto 4½
31	Draw the tear	Solomon 1½
32	Despair all around them	Deborah 3
33	Allelujah	ditto 3
34	Egypt was glad	Israel in Egypt 3
35	Envy! eldest born of hell	Saul 1½
36	Exceeding glad shall he be	Messiah 4½
37	For unto us a child is born	Judas 3
38	Fallen is the foe	ditto 1½
39	For Sion lamentation make	ditto 1½
40	Fixed in his everlasting seat	Samson 3
41	From the censer curling rise	Solomon 7½
42	From the east unto the west	ditto 3
43	From harmony	Ode on St. Cecilia's Day 3
44	For all these mercies	Joshua 1½
45	Father of mercy	Judas 3
46	Forbear thy doubts	Deborah 1½
47	For ever to the voice of prayer	ditto 1½
48	Galatea, dry thy tears	Acis 3
49	Gird on thy sword	Saul 4½
50	Great Dagon has subdued	Samson 3
51	Glorious hero! may thy grave	ditto 3
52	Glory to God	Messiah 1½
53	Glory to God	Joshua 4½
54	Happy we	Acis 1½
55	Happy pair	Alexander's Feast 1½
56	His yoke is easy	Messiah 1½
57	He trusted in God	ditto 3
58	How dark, O Lord	Jephtha 4½
59	Hear, Jacob's God	Samson 3
60	Hallelujah	Messiah 4½
61	Hear us, our God	Samson 1½
62	He spake the word	Israel in Egypt 3
63	He gave them hailstones	ditto 3
64	He sent thick darkness	ditto 3
65	He smote all the first-born	ditto 3
66	He rebuked the Red Sea	ditto 3
67	He led them through the deep	ditto 3
68	Hear us, O Lord	Judas 3
69	Hail! Judea	ditto 1½
70	Hallelujah. Amen	ditto 1½
71	Hail, mighty Joshua	Joshua 4½
72	How soon our tow'ring hopes	ditto 1½
73	How excellent thy name	Saul 3
74	The youth inspired	ditto 4½
75	Our fainting courage	ditto 4½
76	How excellent, and Hallelujah	ditto 4½
77	Moses and the children	Israel in Egypt 4½
78	I will sing unto the Lord	ditto 4½
79	In glory high	Jephtha 3
80	Immortal Lord	Deborah 7½
81	Eagles were not so swift	Saul 3
82	In sweetest harmony (Air)	ditto 3
83	O fatal day	ditto 3
84	King's daughters were among	ditto 3
85	Kings shall be thy nursing fathers	Samson 3
86	Let their celestial concerts	Samson 3

No.	HANDEL (Continued).	Pence.
69	Lift up your heads	Messiah 3
71	Let all the angels of God	ditto 1½
73	Let us break their bonds asunder	ditto 3
74	Let old Timotheus yield	Alexander's Feast 3
75	Lead on, lead on	Judas 1½
76	Let thy deeds be glorious	Deborah 3
77	Let our glad songs, and Allelujah	ditto 3
261	Let thy hand be strengthened (1st movement)	ditto 3
262	Let justice and judgment	ditto 1½
78	Mourn, ye afflicted	Judas 3
79	Mourn, all ye Muses	Acis 1½
228	Dead March	Saul 1½
80	Mourn, Israel, mourn	ditto 3
81	Must I my Acis still bemoan?	Acis 3
82	May no rash intruder	Solomon 3
83	Music spread thy voice	ditto 3
84	May all the host of heaven	Joshua 1½
257	My heart is inditing (1st movement)	ditto 3
84	No more to Ammon's God	Jephtha 3
85	Now the proud insulting foe	Deborah 3
86	Doleful tidings	ditto 3
87	O God behold	Jephtha 3
88	O first-created beam	Samson 3
89	O death, where is thy sting?	Messiah 3
90	and Chorus, But thanks	ditto 3
91	O thou that tellest (Solo and Chorus)	ditto 3
92	O Father, whose Almighty	Judas 3
93	Vouchsafe, O Lord	Dettingen Te Deum 4½
94	O Lord, in thee	ditto 4½
95	O thou bright orb	Joshua 3
96	O the pleasures of the plains	Acis 3
97	O hear thy lowly servants' prayer	Deborah 3
98	O blast with thy tremendous brow	ditto 3
99	O Baal, monarch of the skies	ditto 3
227	O fatal consequence of rage	Saul 3
228	Eagles were not so swift	ditto 3
229	In sweetest harmony (Air)	ditto 3
96	O fatal day	ditto 3
97	Praise the Lord	Solomon 6
98	Lord of eternity	Deborah 3
99	Plead thy just cause	ditto 3
225	Preserve him for the glory of thy name	Saul 3
100	Is there a man?	ditto 3
275	Rejoice, my countrymen (Recit.)	Belshazzar 6
101	Sing, O ye heavens (Chorus)	ditto 6
98	Surely he hath borne	Messiah 1½
99	Since by man came death	ditto 1½
100	The Lord shall reign	Israel in Egypt 7½
101	Sing ye to the Lord	ditto 1½
102	See the conquering hero comes	Judas 1½
103	Sing unto God	ditto 3
104	Swell the full chorus	Solomon 3
105	Now a different measure	ditto 3
106	Shake the dome	ditto 3
107	See the proud chief	Deborah 4½
108	The Lord gave the word	Messiah 1½
109	Their sound is gone out	ditto 1½
110	They loathed to drink	Israel in Egypt 1½
111	The trumpet's loud clangour Ode on St. Cecilia's Day	Israel in Egypt 1½
112	Thy right hand, O Lord	ditto 3
113	And in the greatness	ditto 3
114	Thou sentest forth thy wrath	ditto 3
115	Who is like unto thee?	ditto 1½
116	The earth swallowed them	ditto 1½
117	The people shall hear	ditto 6
118	To our great God	Judas 1½
119	To thee cherubin and seraphim	Te Deum 3
120	The glorious company of the Apostles	ditto 1½
121	Thine honourable, true, and only Son	ditto 1½
122	Thou art the King	ditto 1½
123	Then shall they know	Samson 3
124	Then round about the starry throne	ditto 3
125	To dust his glory	ditto 1½
126	To man God's universal law	ditto 3
127	Theme sublime	Jephtha 3
128	To song and dance	Samson 3
129	To fame immortal go	ditto 3
130	The princes applaud	Alexander's Feast 1½
131	Tune your harps	Judas 3
132	Throughout the land	Solomon 3
133	Thus rolling surges rise	ditto 1½
134	The name of the wicked	ditto 4½
135	To long posterity	Joshua 3
136	The Lord commands	ditto 3
137	The Great Jehovah	ditto 1½
138	The living crowd	Alexander's Feast 3
139	The many rend the skies	ditto 4½
140	The great king of kings	Deborah 3
141	Doleful tidings	ditto 3

For further numbers, see following page.

CONTENTS OF NOVELLO'S OCTAVO CHORUSES. In Vocal Score.

HANDEL (Continued).

No.		Pence.
254	The king shall rejoice (1st movement) ...	1½
256	Thou hast prevented him ...	3
259	Upon thy right hand ...	3
224	{ Welcome, mighty King ... Saul } 1½	
	{ David his ten thousand slew ... ditto } 1½	
134	Worthy is the Lamb, and Amen ... Messiah 4½	
135	We come, in bright array ... Judas 1½	
136	We hear ... ditto 1½	
137	We never will bow down ... ditto 3	
138	We praise thee, O God ... Dettingen Te Deum 4½	
139	{ When thou hadst overcome ... ditto } 3	
	{ We therefore pray thee ... ditto } 3	
140	When his loud voice ... Jephtha 6	
141	With thunder arm'd ... Samson 1½	
142	With pious heart ... Solomon 4½	
143	We with redoubled rage ... Joshua 1½	
144	Wretched lovers ... Acis 3	
145	Your harps and cymbals ... Solomon 6	
146	Your voices tune ... Alexander's Feast 3	
147	Ye sons of Israel ... Joshua 4½	
148	Ye house of Gilead ... Jephtha 3	
149	Zadock the Priest ... 4½	

HAYDN'S "CREATION."

150	Awake the harp ...	3
151	And the Spirit of God ...	1½
152	Achieved is the glorious work (1st Chorus) ...	1½
153	Achieved is the glorious work (2nd Chorus) ...	3
154	By thee with bliss (Duet and Chorus) ...	9
155	Despairing, cursing rage ...	3
156	Sing the Lord ...	4½
157	The marvellous work ...	3
158	The heavens are telling ...	4½
159	The Lord is great ...	3

HAYDN'S THIRD MASS.

160	Kyrie—Hear our prayer ...	4½
161	Gloria—Glorious is the King ...	3
162	Qui tollis—Lord, why hast thou forsaken? ...	1½
163	Quoniam—Sing with joy ...	3
164	Credo—Lord, thou hast made ...	3
165	Et incarnatus—O Lord, rebuke me not ...	1½
166	Et resurrexit—Thou hast maintained ...	3
167	{ Sanctus—Holy, holy ... } 4½	
	{ Benedictus—He is blessed ... } 4½	
168	{ Agnus Dei—Lord, we pray thee ... } 4½	
	{ Dona nobis—Hallelujah, Amen ... } 4½	

HAYDN'S "SEASONS."

231	Come, gentle Spring ...	3
232	Be propitious, bounteous Heaven (Trio and Chorus) ...	4½
233	Spring—her lovely charms (Duet and Chorus) ...	3
240	God of light, God of life ...	4½
241	Behold, on high he mounts (Trio and Chorus) ...	4½
242	Hark! the deep, tremendous voice ...	4½
243	Now cease the conflicts (Trio and Chorus) ...	3
244	Thus Nature, ever kind (Trio and Chorus) ...	4½
245	Hark! the mountains resound ...	4½
246	Joyful the liquor flows ...	6
247	Let the wheel move gaily ...	3
248	A wealthy lord (Soprano Solo and Chorus) ...	3
249	Then comes the dawn (Trio and Chorus) ...	4½

MENDELSSOHN.

72	{ All men, all things ... Lobgesang } 7½	
	{ Praise thou the Lord ... ditto } 7½	
169	{ All ye that cried ... ditto } 6	
	{ I waited for the Lord (Duet and Chorus) ... ditto } 6	
170	As the Hart pants (1st movement) ... 42nd Psalm 3	
171	But our God abideth ... St. Paul 3	
251	Come, let us sing ... 95th Psalm 6	
252	For his is the sea ... ditto 3	
251	For I had gone forth ... 42nd Psalm 3	
253	Henceforth, when ye hear his voice (T. Solo and Chorus) ... 95th Psalm 3	
172	Happy and blest are they ... St. Paul 3	
173	{ How lovely are the messengers ... ditto } 3	
	{ Thus saith the Lord ... ditto } 3	
174	I praise thee, O Lord (B. Solo and Chorus) ... ditto 3	
175	{ Is this he? ... ditto } 3	
	{ O thou, the true and only light ... ditto } 4½	
76	Lord, thou alone ... ditto 4½	
177	Let all men praise ... Lobgesang 1½	
178	Now this man ... St. Paul 3	
179	Not only unto him ... ditto 4½	
180	O great is the depth ... ditto 4½	
181	O be gracious ... ditto 1½	
250	O come, let us worship (T. Solo and Chorus) 95th Psalm 3	
182	Rise up, arise ... St. Paul 6	
44	See what love hath the Father ... ditto 1½	
	{ Sleepers, wake ... ditto } 1½	
70	{ To God on high ... ditto } 1½	
	{ To thee, O Lord ... ditto } 1½	

MENDELSSOHN (Continued).

No.		Pence.
183	Stone him to death ... St. Paul 3	
210	The nations are now the Lord's ... ditto 6	
184	The gods themselves ... ditto 1½	
185	{ This is Jehovah's Temple ... ditto } 3	
	{ Far be it from thy path ... ditto } 3	
186	The night is departing ... Lobgesang 6	
187	Why, my soul ... 42nd Psalm 1½	
188	Why, my soul (last Chorus) ... ditto 6	
189	Ye nations, offer to the Lord ... Lobgesang 6	

BEETHOVEN'S "ENCEDI." [MOUNT OF OLIVES.]

195	O praise him, all ye nations ...	6
196	Hallelujah ...	4½

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon thee ...	3
	{ Gloria—Praise the Lord ... } 7½	
	{ Qui tollis—Give ear to my supplication ... } 7½	
	{ Quoniam—Thou alone art holy ... } 7½	
	{ Credo—Glory and great worship ... } 7½	
192	{ Et incarnatus—O Lord, give ear ... } 7½	
	{ Et resurrexit—Be thou exalted ... } 7½	
	{ Et vitam—O praise ye the Lord ... } 7½	
193	{ Sanctus—Holy, holy ... } 7½	
	{ Benedictus—He is blessed ... } 7½	
194	{ Agnus Dei—Hear my crying ... } 4½	
	{ Dona Nobis—Blessed be the Lord ... } 4½	

MOZART'S TWELFTH MASS.

197	Kyrie—I will call upon the Lord ...	6
198	Gloria—Glorious is thy name ...	3
199	Qui tollis—Remember thy tender mercies ...	1½
200	Quoniam—Praise the Lord ...	4½
201	Cum sancto—Thou, Lord, art God ...	4½
202	Credo—Nations shall do him service ...	1½
203	{ Et incarnatus—Bow down and hear me ... } 6	
	{ Et resurrexit—God is gone up ... } 6	
204	Sanctus—Holy, holy ...	1½
205	Benedictus—He is blessed ...	1½
206	Agnus Dei—Lord have mercy ...	3
207	Dona Nobis—Praise the Lord ...	6
208	O God, when thou appearest ... First Motett 6	
209	Splendente Te, Deus ... ditto 6	
212	Glory, honor, praise, and power ... Third Motett 6	

MOZART'S REQUIEM MASS.

213	{ Requiem eternam—Give unto the meek ... } 4½	
	{ Christe eleison—Shew thy mercy ... } 4½	
214	Dies Irae—Day of vengeance ...	1½
215	Tuba mirum—Hark, the angel trumpet ...	1½
216	{ Rex, tremendus—King, tremendous ... } 4½	
	{ Recordare Jesu—Kindly Jesu ... } 4½	
217	{ Confutatus maledictus—When the cursed are con- } 3	
	{ founded ... } 3	
	{ Lachrymosa—Day of mourning ... } 3	
218	Domine Jesu Christe—Lord Jesus Christ ...	3
219	Hostias et Preces—Offering of Prayer ...	3
	{ Sanctus—Holy, holy, holy ... } 4½	
220	{ Benedictus—He is blessed ... } 4½	
	{ Agnus Dei—Thou that takest away the sins of the world ... } 4½	
	{ Lux Aeterna—Shew thy favor ... } 3	
221	{ Cum Sanctis—O show thy mercy ... } 3	

ROSSINI'S "STABAT MATER."

[TRIBULATION.]

232	Stabat Mater dolorosa—Lord most holy ...	4
233	Eia Mater—Thou hast tried our hearts (B. Solo & Chorus) ...	3
234	Sancta Mater—I have longed for thy salvation (Quartet) ...	4½
235	Inflammatus—When thou comest (S. Solo and Chorus) ...	4½
236	Quando corpus—Hear us, O Lord (Quartet) ...	3
237	In sempterna saecula. Amen.—To Him be glory ...	4½
263	God, thou art great (1st movement) ...	3
264	Thou earth, waft sweet incense ...	1½
265	Walk ye, hundred thousands ...	3
266	God, thou art great (final chorus) ...	3

SPOHR'S "GOD, THOU ART GREAT."

263	God, thou art great (1st movement) ...	3
264	Thou earth, waft sweet incense ...	1½
265	Walk ye, hundred thousands ...	3
266	God, thou art great (final chorus) ...	3
267	Praise the Lord our God ...	3
268	{ Holy, Holy, Holy, is God our Lord (Solo and Chorus) ... } 1½	
	{ O Lord, thou art God alone (Ditto) ... } 1½	
269	Blessing, Power, Honor, Glory (Tenor Solo and Chorus) ...	1½
270	Hail, Lord Almighty ...	1½
271	Seek the Lord ...	1½
272	Destruction is fallen on Babylon ...	1½
273	Blessed for ever are they that die ...	1½
274	Great and wonderful art thou ...	4½

For former numbers, see preceding page. (To be continued.)

J. ALFRED NOVELLO, 69, Dean Street, Soho, and 35, Poultry; also in New York, at 1, Clinton Hall, Astor Place.

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